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No. 478 1926

BOOKS
ON
PRINTERS AND PRINTING
BIBLIOGRAPHY
MANUSCRIPTS · BOOKBINDING

With an Appendix of

BEAUTIFUL BOOKS FROM FAMOUS MODERN PRESSES

MAGGS BROS.
34 & 35, Conduit Street, New Bond Street
LONDON, W.
and 130, Boulevard Haussmann, Paris

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FRONTISPIECE.

Cõmẽdatio operis noui cronicarũ cũ ymaginibus temporũ et Europa Enee pij

Magna nobis hodie lector charissime temporum felicitas illuxit, siue pacem vniuersalem mũdi, siue ingenia nostrorum hominũ accuratius cõsiderare volueris. Sz nihil hactenꝰ in lucẽ prodijt. q̃ doctorum hominum et cuiuscũqz mediocriter institutiv oluptatẽ. magis augere et accumulare possit. q̃z liber nouus cronicarũ cũ ymaginibꝰ illustriũ virorũ et vrbiũ impensis magnificorũ ciuiũ Nurmberge nuper impressus. Ex cuius lectione tantaz voluptatẽ tibi lecturo promittere ausim, vt te omniuz historiarum seriem non legere sed oculo intueri te existimabis. Cum nedum imperatorum et pontificum, philozophorum poetaꝝ aliorumqz illustrium virorum ymagines proprijs quẽqz insignibus antiquitatis depictas videbis. Verũetiam clarissimaꝝ vrbiũ et regionũ vniuerse Europe sitũ, vt quecqz inceperit floruerit, moataqz fuerit Quoꝝ omnium cũ gesta, facta, sapienterqz dicta intueberis omnia viuere putabis. Vale et hunc librum e manibus tuis elabi non sine.

Vade liber patulas et te cito profer in auras
Cui similis nullo tempore pressus erat
Te mõ mille manꝰ cupido amplectentur amore
Et te cũ magna sedulitate legent
Diuinas hominũqz simul res ordine narras
Cum nitidis splendens cultus ymaginibus
Principium rerũ mundũqz ab origine pandis
Ortaqz quo fuerant tempore cuncta refers
Progeniem christi longo de semine patrum
Ducis, et ad numeros secula bina notas
Et quo surgebant demõstras tempora regna
Atqz vrbes toto quas modo mundus habet
Gesta ducũ regumqz simul das et sapiẽtes
Per quos natura et philozophia patet
Cesareos fasces monstras ad tempora nostra
Et que pontificum nomina, cuncta simul
Germanos populos nemora et vaga flumia pãdis
Orbe sub obscuro que latuere prius
Quodqz ferus turchus toto grassator in orbe
In Constantina fecerit vrbe nefas
Signaqz de celo memoras tristesqz cometes
Visaqz per varias monstra trem enda plagas
Ergo age, iam totum vagabundus curre per orbẽ
Doctorum placido suscipiende sinu

Koberger's Advertisement of the "Nuremberg Chronicle" of 1493.

(See Item No. 1.)

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With an Appendix of

BEAUTIFUL BOOKS FROM FAMOUS MODERN PRESSES

Selected from the Stock of

MAGGS BROS.

(B. D. MAGGS, E. U. MAGGS),

Dealers in Fine and Rare Books, Prints and Autographs

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LONDON, W.

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PRINTED IN GREAT BRITAIN
BY THE
COURIER PRESS
LEAMINGTON SPA
AND
LONDON, E.C.4

BOOKS ON PRINTING · BIBLIOGRAPHY ILLUMINATED MANUSCRIPTS & BOOKBINDING

§ I

PRINTERS & THE ART OF PRINTING

THE PRINTER'S ADVERTISEMENT OF THE "NUREMBERG CHRONICLE" OF 1493. ONLY ONE OTHER COPY KNOWN.

1 **KOBERGER** (Anton). The announcement and advertisement of the Nuremberg Chronicle (in Latin).

Black Letter, 36 lines.

Broadside folio (31 x 22 cm.). Preserved in a levant morocco portfolio, gilt lettering on side. [Nuremberg, Anton Koberger, 1493.] (SEE ILLUSTRATION, FRONTISPIECE.) **£500**

Buerger, Buchhaendleranzeigen, 30.

Einblattdrucke des xv. Jahrhunderts, 826.

The extreme rarity of this publisher's advertisement needs little explanation. It would, indeed, be strange if more than a very few copies of the announcement of Schedel's Nuremberg Chronicle, issued well over four hundred years ago, should have survived till to-day; for, in the natural course of things, they would be read and immediately destroyed; few, indeed, would trouble to preserve such ephemeral matter as a printed sheet containing the announcement of a forthcoming book. Burger in his "Buchhändleranzeigen" was only able to record the existence of a single copy, and that, the one preserved in Dr. Schedel's own library until his death, when it passed, with the majority of his books, into the ducal, now State library at Munich, where it still is.

It is particularly interesting to see how a publisher, in the infancy of printing, worded the announcement of his latest publication so as to attract the bookbuyer; and more especially when the work announced is one so renowned as the monumental Nuremberg Chronicle, the "Picture Book of the Middle Ages."

"A Recommendation of

"THE NEW BOOK OF ILLUSTRATED CHRONICLES AND THE EUROPE OF AENEAS PIUS.

"The Great Good Fortune of the Ages has dawned upon us today, dear Reader, whichever you consider more important, the Universal Peace of the World or the Accomplishments of this Generation. But Nothing like this has hitherto appeared to increase and heighten the Delight of the Men of Learning and of Everyone who has any education at all; The New Book of Chronicles with its Pictures of Famous Men and Cities which has just been printed at the Expense of Generous Citizens of Nuremberg.

"Indeed, I venture to promise, you, reader, so great Delight in reading it that you will think you are not Reading a Series of Stories but Looking at them with your own Eyes. For you will See there not only Portraits of Emperors, Popes, Philosophers, Poets, and other Famous Men, each pictured with the Proper Marks

(Continued over)

Koberger (Anton)—*continued.*

of his period, but also Pictures of the Most Famous Cities and Places of all Europe, as each one began, flourished and continues to be.

"When you look upon all these Acts, Deeds, and Wise Sayings you will think them Alive.

"Farewell, and do not let this Book Escape you."

The end of the announcement forms 12 distichs, an address on the book with a short account of the contents of all that is to be found therein.

1a **AFFO** (Padre Ireneo). Saggio di Memorie su la Tipografia Parmense del Secolo XV.
With charming head-pieces and engraved vignette on title.
4to, original boards. Parma, 1791. **£5 5s**

2 [**ALDUS.**] **DE VINNE** (T. L.). Aldus Pius Manutius. With an Essay by Theodore Low de Vinne together with a leaf from the Aldine Hypnerotomachia Poliphili, printed at Venice in 1499.
With frontispiece, head-piece, initial letter, and 3 beautiful illustrations reproduced after those in the "Hypnerotomachia Poliphili." With, also, 2 illustrations on the original Aldine leaf.
Folio, half buckram.
San Francisco, (The Book Club of California), 1924. **£4 15s**
One of 250 copies.

3 ——— Another Copy. Without the leaf from the Poliphilus. **£4 4s**

4 **AMICO DE TIPOGRAFO.** Vol. I., No. 4. With numerous Type Specimens.
4to, unbound. New York, 1891. **5s**

5 [**ANTWERP.**] **OLTHOFF** (Frans). De Boekdrukkers Boekverkoopers en Uitgevers in Antwerpen sedert de Uitvinding der Boekdrukkunst tot op onze dagen.
With numerous illustrations.
4to, cloth boards. Antwerp, 1891. **£2 2s**

6 **ARANHA** (Brito). A Imprensa em Portugal nos seculos XV e XVI. As Ordenaçoes d'El-Rey D. Manuel.
With 7 beautiful woodcut folding plates.
Royal 8vo, buckram, wrappers bound in, g. e. Lisbon, 1898. **18s**
The Ordinances of King Manuel I., with regard to the printing Laws in Portugal, during his reign
One of a limited edition.

7 **ARCO** (Angel del). La Imprenta en Tarragona. Apuntes para su Historia y Bibliografia.
8vo, calf. Tarragona, 1916. **18s**

8 [**ARRAS**] **HERICOURT ET CARON** (MM.). Recherches sur les livres imprimés à Arras depuis l'origine de l'Imprimerie dans cette ville jusqu'à nos jours. (deuxiemè partie).
8vo, original wrappers. Arras, 1853. **10s 6d**

9 **ARS TYPOGRAPHICA.** A Journal of Typography edited by Douglas McMurtrie.
With numerous fine illustrations.
New Series which begins with Vol. 2 [parts 1, 2, 3 and 4.]
Small folio, wrappers.
New York, July 1925—January 1926. **£2 2s**
Parts 1, 2 and 3 already published, part 4 will be supplied upon publication.

10 **AUDIAT** (Louis). Essai sur L'Imprimerie en Saintonge et en Aunis.
Post 8vo, original wrappers, uncut. Pons, 1879. **18s**
One of 25 copies on papier vergé.

11 **AUDIAT** (Louis). Another Copy.
Post 8vo, original wrappers, uncut. Pons, 1879. **15s**
One of 200 copies on papier Vélin.

12 **AUDIN** (M.). Les Caractès de Labeur de l'Imprimerie Audin à Lyon.
An interesting Essay by M. Audin, on the "Epreuves de Caractères," adapted to his own printing specimens.
8vo, wrappers. Lyons, 1926. **5s**

13 **AUDIN** (Marius). L'Imprimeur du Roi.
With charming head- and tail-piece and vignette.
12mo, wrappers. Lyons, 1925. **5s**
Bibliographical essay on the King's Printer in Lyons.

14 **AUDIN** (Marius). L'Imprimeur de la Ville.
With chronological chart, charming head- and tail-piece, and vignette. Also facsimile signature of author on title.
12mo, wrappers. Lyons, 1925. **5s**
A Bibliographical Essay on the Printers in Lyons who held the title of "Town Printer."

15 [**AVIGNON.**] **REQUIN** (L'Abbé). L'Imprimerie à Avignon en 1444.
8vo, half cloth. Paris, 1890. **£1 1s**

16 [**AVIGNON.**] **REQUIN** (L'Abbé). Origines de l'Imprimerie en France. (Avignon 1444). With facsimile documents from the departmental archives of Vaucluse.
8vo, original wrappers. Paris, 1891. **15s**

17 **BAUDRIER** (J.). Bibliographie Lyonnaise. Recherches sur les imprimeurs, libraires, relieurs et fondeurs de lettres de Lyon au XVIe siècle.
With folding plates and numerous illustrations.
12 vols., 8vo, half morocco, t. e. g., by Rivière.
Lyons, 1895-1921. **£31 10s**
A monumental and the only standard work on Printing at Lyons in the 16th Century.

18 **BAUDRIER** (J.). Acquisition en 1582 d'un matériel d'Imprimerie à Lyon par Hugolino Martelli, Evêque de Glandèves (Atelier d'Entrevaus en Provence, 1581-1583).
8vo, original wrappers. Paris, 1909. **5s**

19 **BAUER** (Friedrich). Das Giessinstrument des Schriftgiessers. Ein Beitrag zur Geschichte der Schriftgiesserei.
With frontispiece and numerous illustrations of the different instruments used in a type-foundry.
8vo, wrappers. Hamburg, privately printed, 1922. **£1 5s**

20 **BERTIERI** (Raffaello) and **BIAGI** (Guido). Il Carattere "Umanistico" di Ant. Sinibaldi e il libro bello. [Quest' opuscolo presenta agli amatori del libro un carattere tipografico che e tratto da un prezioso codice Fiorentino del quattrocento, dovuto ad Antonio Sinibaldi. Guido Biagi, che di quest carattere fu il ricercatore e ne consiglió la riproduzione ne traccia brevemente la storia; Raffaello Bertieri ha formate alcune pagine per metterne in evidenza i pregi.] With one plate.
4to, wrappers. Milan, 1922. **7s 6d**

21 **BERTRAND-QUINET** (Imprimeur). Traité de l'Imprimerie. With ten folding plates.
4to, half calf. Paris, 1798. **£1 12s**

22 **BIBLIOGRAPHISCHE ADVERSARIA.**
4 vols. in two. 8vo, half morocco, t. e. g.
The Hague, 1873-1877. **£3 3s**
Containing very important articles on Dutch Printers and Bibliography.

23 **BLADES** (William). A List of Medals, Jettons, Tokens, Etc., in connection with Printers, and the Art of Printing.
With engraved ornamental title, and 95 fine numismatic plates.
Foolscap 4to, original cloth, gilt. London, 1869. **£2 15s**
Presentation copy with autograph letter, and list of desiderata and prospectus (at end). One of 25 large paper copies on hand-made paper.

24 **BLADES** (W.). Numismatique de la Typographie ou Historique des Médailles de l'Imprimerie.
Préface et annotations par Léon Degeorge.
Title-page printed in red and black, and containing 12 plates.
4to, original wrappers. Bruxelles, 1880. **16s**

25 **BLADES** (William). Shakspere and Typography; being an attempt to show Shakspere's personal connection with, and Technical Knowledge of, The Art of Printing: Also Remarks upon some common Typographical Errors, with especial Reference to the Text of Shakspere.
8vo, original cloth. London, 1872. **15s**

26 [**BODONI** (G. B.).] **BARBERA** (Piero). G. Batt. Bodoni. With portrait.
F'cap. 8vo, original boards, uncut. Genoa, 1913. **3s**

27 [**BODONI.**] **BERTIERI** (R.). L'Arte di Giambattista Bodoni. Con una Notizia Biografica a cura di Giuseppe Fumagalli.

With engraved portrait of Bodoni.

Royal 4to, boards. Milan (1923). **£3 3s**

This work, which is printed in Bodoni type, contains numerous reproductions of title-pages, specimens of printers' types, and fleurons.

28 [**BODONI** (Giambattista).] La Prefazione al Manuale Tipografico di Giambattista Bodoni, seguita da una dissertazione estetica di Giuseppe Chiantore.

8vo, original wrappers. Florence, 1874. **£1 10s**

29 [**BODONI.**] **LAMA** (Joseph de). Vita del Cavaliere Giambattista Bodoni, Tipografo Italiano e Catalogo Cronologico delle sue edizione.

2 vols., 4to, original boards. Parma, 1816. **£8 8s**

The principal work on Bodoni, and the only existing bibliography.

30 [**BODONI.**] Memorie aneddote per servire un giorno all Vita del signor Giovanbattista Bodoni, tipografo di sua maesta cattolica e Direttore del parmense tipografo.

8vo, half calf. Parma, 1804. **£2 10s**

31 [**BODONI.**] Il Catalogo. Oda al Tipografo Giambatista Bodoni di Vincenzo Mistrali.

Folio, boards. Parma, 1807. **£8 10s**

32 [**BOLOGNA.**] **SORBELLI** (Albano). Le marche tipografiche Bolognesi nel Secolo XV.

With numerous illustrations.

4to, wrappers. Milan, N.D. **7s 6d**

33 **BORAO** (D. Geronimo). La Imprenta en Zaragoza, con noticias preliminares sobre la imprenta en general.

Small 8vo, paper covers, uncut. Zaragoza, 1860. **£1 5s**

34 [**BORDEAUX.**] **LABADIE** (Ernest). Notices bibliographiques sur les Imprimeurs et Libraires Bordelais, des XVIe, XVIIe, et XVIIIe siècles. Suivies de la Liste des Imprimeurs et Libraires de Bordeaux et du départment de la Gironde au XIXe siècle. Documents pour servir à l'histoire de l'Imprimerie et de la Librairie.

With coloured frontispiece, 7 full-page plates, and vignettes.

Royal 8vo, original wrappers. Bordeaux, 1900. **8s 6d**

One of 200 copies.

35 [**BORDEAUX.**] **LABADIE** (Ernest). L'Imprimerie Bordelaise et les livres Basques. With 2 illustrations.

Royal 8vo, wrappers. Pau, 1913. **2s 6d**

36 **BORY** (J. T.). Les origines de l'Imprimerie à Marseille. Recherches Historiques et Bibliographiques.

8vo, original wrappers. Marseilles, 1858. **£3 3s**

One of 100 copies.

37 **BOULLERIE** (Baron Sébastien de la). Histoire de l'Imprimerie à la Flèche depuis son origine jusqu'à la Révolution, 1575-1789.

With 14 full-page plates.

4to, half morocco, original wrappers bound in.

Mamers, 1896. **£1 1s**

38 **BOUILLOD.** Mémoire du Citoyen Bouillod, Imprimeur à Nice, plaidant sous le gouvernement oligarchique de Gênes en 1893 au Général Bonaparte, Commandant en chef l'Armée d'Italie.

With 7 engraved plates.

2 parts in 1 vol., 8vo, original calf. (No place) de l'imprimerie de l'auteur, 1797. **£3 3s**

Presentation copy with autograph inscription from the author to Prince Louis Napoleon.

39 **BOURALIERE** (A. de). Les débuts de l'Imprimerie à Poitiers (1479-1515). Containing two plates.

8vo, wrappers. Paris, 1893. **12s 6d**

40 **BOURALIERE** (M. A. de la). Nouveaux Documents sur les débuts de l'Imprimerie à Poitiers.

With numerous reproductions of early printing.

8vo, original wrappers. Paris, 1894. **10s 6d**

41 ——— Another Copy, half green morocco. **£1 1s**

42 **BOURALIERE** (A. de la). L'Imprimerie et la Libraire à Poitiers pendant le XVIe Siècle précédé d'un chapitre rétrospectif sur les débuts de l'Imprimerie dans la même ville.

With six plates and numerous woodcuts in the text.

Royal 8vo, wrappers. Paris, 1900. **£1 5s**

The author's copy, with many MS. additions.

43 **BOURALIERE** (A. de la). Notes sur quelques Libraires de Niort et de Saint-Maixent.

8vo, original wrappers. Poitiers, 1906. **15s**

44 [**BOURG-EN-BRESSE.**] **NOTICE SUR LA MAISON P. F. BOTTIER** (Imprimerie et Libraire), fondée en 1792. Précedée d'un aperçu historique de l'Imprimerie à Bourg-en-Bresse depuis le XVIe Siècle.

Title-page printed in red and black with one portrait and an etching by Paul Morgon.

8vo, original wrappers. Bourg-en-Bresse, 1880. **6s**

45 [**BOURG-SAINT-ANDEOL.**] **LABRELLY** (R.). L'Imprimerie au Bourg-Saint-Andéol au XVIIIe Siècle.

Royal 8vo, original paper covers, uncut. Aubenas, 1917. **6s**

46 **BOURLOTON** (E.). A propos de l'Origine de l'Imprimerie à Poitiers.

8vo, original wrappers. Vannes, 1897. **8s 6d**

47 **BOVER** (J. M.). Imprentas de las Islas Baleares.

Small 4to, wrappers. Palma, 1862. **£1 15s**

48 **BRETON** (V.). Ecole Municipale Estienne. Cours Elémentaire de Composition Typographique à l'usage des Elèves de première année.

8vo, half cloth, t. e. g. Paris, 1890. **10s 6d**

A technical handbook on printing, composition, etc., printed by the Ecole Estienne's own press.

49 **BRETON** (V.). Essais Progressifs sur la Composition Typographique des Tableaux et Travaux de Ville Divers. Ouvrage Accompagné d'un Appendice sur la Composition des Langues Orientales par A. Labouret.

With numerous illustrations.

Large 4to, original covers, uncut. Paris, 1893. **£2 2s**

50 [**BRUCE** (David) Jr.] The History of typefounding in the United States.

Printed from the unpublished manuscript dated November 1874, preserved in the Typographic Library and Museum, Jersey City, with an introduction by Douglas McMurtrie.

Folio, original wrappers.

New York, (privately printed), 1925. **16s 6d**

One of 150 copies printed.

51 **BRUNET** (G.). Imprimeurs Imaginaires et Libraires supposés. Etude Bibliographique suivie de recherches sur quelques ouvrages imprimés avec des indications fictives de lieux ou avec des dates singulières.

8vo, half morocco. Paris, 1866. **18s 6d**

FIFTEENTH CENTURY PRINTERS' AND PUBLISHERS' ADVERTISEMENTS AND POSTERS.

52 **BURGER** (K.). Buchhändleranzeigen des 15 Jahrhunderts in getreuer Nachbildung.

With 32 facsimiles of printers and publishers' advertisements of the fifteenth century.

In portfolio. Leipzig, 1907. **£3 3s**

53 **CABALLERO** (D. Firmin). La Emprenta en Cuenca. Datos para la historia del Arte tipografico en Espana, Con un Apendice por D. Firmin Caballero.

4to, buckram, original wrappers bound in. Cuenca, 1869. **18s**

54 [**CAEN.**] **VALIN** (Charles). L'Imprimerie à Caen. Printed in red and black.

With a plate, initial letters, head and tail-pieces.

8vo, original wrappers. Paris, 1894. **15s**

One of 30 copies printed.

Presentation copy from the author.

55 [**CAMBRIDGE PRESS.**] **RODEN** (Robert F.). The Cambridge Press, 1638-1692. A history of the first Printing Press established in English America, together with a biographical list of the issues of the Press.

Title printed in red and black.

With frontispiece, 8 facsimile plates of early printed matter, and a facsimile letter relating to the liberty of the Press.

4to, half buckram, uncut edges. New York, 1905. **£2 5s**

56 **CAMUS** (A. G.). Histoire et Procédés du Polytypage et de la Stéréotypie.

8vo, boards. Paris, 1802. **7s 6d**

PLATE I.

FRANCOFORDIENSE
EMPORIVM,
SIVE
FRANCOFORDIEN-
SES NVNDINAE.

Quàm varia mercium genera in hoc emporio
proſtent, pagina ſeptima indicabit.

HENR. STEPHANVS
de his ſuis nundinis.

Impiger extremis merces non ſumis ab Indis,
Sed piger haſce potes lector habere domi.

ANNO M. D. LXXIIII,
Excudebat Henricus Stephanus.

Title-page from
ESTIENNE'S FRANKFORT BOOK FAIR OF 1574.
(See Item No. 129.)

& by the Bp:) hoping in time to make themselves whole again from the Company; but (for some reasons) cannot do it yet, & never meant (if they continue our printers) to trouble the University to get in those arrears or Charges, but as so they think they can get it in easier than we can, if we do not disable them. but if we take our pars out of our own printers hands, (whose interest it is, as well as ours to preserve it) and put it into the hands of those whose interest it is to destroy it, we shall disable both them & our selves for getting in those arrears or Charges: & what Ever agreement we make with them, we may expect (upon the first opportunity) to have them broken as Hitherto they have been) & if we once let fall our printing, we can never hope to recover it again; for where shall we find another Dr yates to furnish us with such another stock, & run through the many difficulties to Re-establish what we now have & may continue without trouble if we please: on the other hand I do not know the Parker & Guy (who are now your printers), have ever failed in paying you to a penny what Ever they promised; nor do I find that the Company do Charge them to have ever failed in any agreement made (with them, thô but verbal: this is the Account which (as to matter of fact) I can on the suddain give you

Hrom Sr

yours to serve you

John Wallis.

JOHN WALLIS.
Autograph Letter Signed.
(Facsimile shows conclusion of letter).
(See Items Nos. 281 and 458.)

57 **CAMUS.** Notice d'un livre imprimé à Bamberg en 1462, lue à l'Institut National.
Paris, 1799. **£3 3s**
With 5 plates at the end.

STIEREN (Adolphus). De Irenaei adversus haereses operis fontibus, indole, doctrina et dignitate. Commentatio Historico-Critica.
Gottingae, 1836.

(COELLI FIRMIANI LACTANTI.) XAVERIO (E. C.). Aparatus ad Novam L Coelii Firmiani Lactantii operum editionem. Una cum Praefatione generali, & duabus Dissertationibus praeviis in specimen Caeterarum.
Rome, 1751.
3 works bound in 1 vol., 4to, half calf. **£3 3s**

58 **CAPITULOS** del auto de 22 de Noviembre de 1752 expedido por el Señor Don Juan Curiel . . . Superintendente General de Imprentas, que deven cumplir y observar los Impressores.
6 pp., small folio. N.P., N.D. [Valencia, c. 1754.] **£5 5s**
The text of official rules issued to the printers and booksellers of Valencia.

59 **CARACCIOLI** (Louis-Ant. de). Le Livre de quatre couleurs.
Printed in four colours. With engraved vignette on title-page.
8vo, calf.
Paris, 1769, Aux Quatre-Eléments de L'Imprimerie des Quatre-Saisons. **£2 2s**

60 **CARTER** (T. F.). The Invention of Printing in China and its spread westward.
8vo, cloth. New York, 1925. **£1 17s 6d**

Table of Contents.

Introduction.—Part I. The Background of Printing in China: (1) The Invention of Paper; (2) The Use of Seals; (3) Rubbings from Stone Inscriptions; (4) The Dynamic Force that created the Demand for Printing, The Advance of Buddhism.

Part II. Block Printing in China: (5) The Significance of Block Printing in China, the Ink, and the Method used; (6) The Beginnings of Block Printing in the Buddhist Monasteries of China; (7) The Empress Shotoku of Japan and her Million Printed Charms; (8) The First Printed Book, The Diamond Sutra of 868; (9) The Printing of the Confucian Classics under Fêng Tao (932-953); (10) The High-Tide of Chinese Block Printing, The Sung and Mongol Dynasties (960-1368); (11) The Printing of Paper Money.

Part III. The Course of Block Printing Westward: (12) Early Commerce in Thought and in Wares along the Great Silk Ways; (13) Paper's Thousand Year Journey from China to Europe; (14) The Printing of the Uigur Turks in the Region of Turfan; (15) Islam as a Barrier to Printing; (16) The Meeting of China and Europe in the Mongol Empire; (17) Persia the Crossroads between the East and the West; (18) Block Printing in Egypt during the Period of the Crusades; (19) Playing Cards as a Factor in the Westward Movement of Printing; (20) The Printing of Textiles; (21) Block Printing in Europe.

Part IV. Printing with Movable Type: (22) The Invention of Movable Type in China; (23) The Great Expansion of Movable Type Printing in Korea; (24) The Pedigree of Gutenberg's Invention.

Notes. Bibliography.

61 **CARTIER** (A.). Imprimeurs et Libraires Lyonnais au XVIe Siècle. With a few illustrations in the text.
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62 **CARVALHO** (J. Martin de). Noticia abreviada da imprensa da Universidade de Coimbra e do seu Monte-Pio de Beneficencia. Pessoal em 1892.
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(3) Jacques-François Collombat. Paris, 1747.
(4) Paulus-du-Mesnil.
(5) Antoine Claude Briasson. Paris.
(6) Philippe Nicolas Lottin. Paris, 1746.
(7) Desaint & Saillant. St. Jean-de-Beauvais, 1744. (Including some works by Racine).
(8) Gabriel François Quillau. 1745.
(9) Etienne François Savoye. 1739.
(10) Louis Etienne Ganeau. S. Louis, 1743.
(11) Jacques Rolin fins. Paris, 1740.
(12) Claude Lamesle. 1746.
(13) Veuve Estienne et fils. 1746.
(14) Benoist Audran. Paris (Catalogue of Prints).
(15) Theodore Le Gras. Paris.
(16) Jean Thomas Herissant. Paris, 1747. (Including books specially printed for the Archbishop of Paris).
(17) Antoine Boudet. Paris.
(18) Jean Barbou. Paris.
(19) Durand.
(20) Charles Robustel. 1745.
(21) Louis Genneau. Paris.
(22) Debure, l'aîné. Paris, 1746.
(23) Chez Charles Antoine Jombert. Paris. "Projet d'un nouvel Ouvrage intitulé. Elemens Généraux des Parties des Mathematiques nécessaires à l'Artillerie et au Génie, par M. l'Abbé Deidier Professeur Royal des Mathematiques à l'Ecole de la Fere."

Catalogue de Livres—*continued.*

(24) Veuve de Denis Antoine Pierres. Paris, 1741.
(25) Guillaume Desprez. Paris, 1746.
(26) François Mathey. Paris, 1744.
(27) Jean Baptiste Coignard. Paris, 1738. (Including some books printed, on the King's instructions, for "the newly converted.")
(28) Ph. N. Lottin. Paris, 1749.
(29) D. Brochard. 1729.
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143 **THE FLEURON.** A Journal of Typography, edited by Oliver Simon. No. 4. (Printed on Abbey Mill antique laid paper).

With numerous illustrations, a number in colour.

4to, full cloth boards. London, 1925. **£1 1s**

This issue is particularly interesting, as it contains, amongst others, an article "On the Works of Bruce Rogers, by F. Warde," and a list of books with the mark of Bruce Rogers. One on Robert Bridges, George Moore, Bernard Shaw, and Printing, by Holbrook Jackson. A study on the Typographical work of Percy Smith, by Frank Sidgwick. Script Types, by Stanley Morison. Contemporary Printers: 2. Emery Walker, by Bernard Newdigate.

(Note.) No. 5 of the Fleuron (under the editorship of Mr. Stanley Morison) will appear in March, 1926.

144 **THE FLEURON.** No. 4. **EDITION DE LUXE.**

With numerous illustrations, a number in colours.

4to, full buckram, t. e. g. London, 1925. **£3 3s**

Edition de Luxe. One of 120 limited copies on Kelmscott hand-made paper. This edition contains an extra portrait of Mr. Emery Walker, an additional collotype illustration to Mr. Morison's article, and a further illustration of interest and importance.

145 **THE FLEURON.** A Journal of Typography, edited by Oliver Simon. Nos. 1—4.

The complete set of 4 vols. Edition de Luxe. 4to, buckram, g. e. London, 1923-1925. **£21**

Out of print and scarce. Only 100 copies printed of this "Edition de Luxe."

146 **FOLLET** (Frederick). History of the Press of Western New-York. (Proceedings of the Printers' Festival, held January 18, 1847).

8vo, red crushed morocco, t. e. g., wrappers bound in. Rochester, 1847. **£15 15s**

Very rare.

Raimundo Caballero's Typographiae Hispanicae in Spanish.

147 **FONTAN** (Vicente). Breve Examen acerca de los primeros tiempos del arte Tipografico en España por Raimundo Diosdado Caballero. Version Castellana por Don Vicente Fontan. [Roma, en la oficina de Antonio Fulgoni, 1793.]

8vo, cloth. Reprinted at Madrid, 1865. **£2 10s**

148 **FOURNIER LE JEUNE.** Traités historiques et critiques, sur l'origine et les progrès de l'imprimerie.

(1) Dissertation sur l'origine et les progrès de l'art de graver en bois, pour éclaircir quelques traits de l'histoire de l'imprimerie et prouver que Gutenberg n'en n'est pas l'inventeur.

(2) De l'origine et des productions de l'imprimerie primitive en taille-de-bois, avec réfutation des préjugés sur cet art.

(3) Observations sur un ouvrage intitulé "Vindiciae Typographicae."

(4) Remarques sur un ouvrages intitulé "Lettre sur l'origine de l'Imprimerie," etc.

(5) Lettre à Mr. Fréron, au sujet de l'édition d'une Bible annoncée pour être la première production de l'Imprimerie.

5 Works bound in 1 vol., 8vo, red morocco, tooled back, gilt. Paris, Barbou, 1758-61. **£3 10s**

149 **FOURNIER LE JEUNE.** Dissertation sur l'origine et les progrès de l'Art de graver en Bois, pour éclaircir quelques traits de l'Histoire de l'Imprimerie, et prouver que Gutenberg n'en est pas l'Inventeur.

With ornamental border on title-page, and pretty head and tail pieces.

Small 4to, half calf, by Riviere. Paris, 1758. **£3 10s 6d**

150 [**FRANKLIN.**] **LIVINGSTON** (Luther). Franklin and his Press at Passy. An account of the books, pamphlets and leaflets printed there, including the long-lost "Bagatelles."

With frontispiece medallion portrait of Franklin by J. B. Nini, six folding plates and 36 interesting reproductions of documents, letters, title-pages, printing specimens, etc.

Royal 8vo, half cloth. New York, (Grolier Club), 1914. **£7 7s**

Printed by Bruce Rogers. One of 300 copies on Van Gelder paper.

151 [**FRANKLIN** (Benjamin).] My Printing Experiences. Also a short Biography of Franklin by Geo. E. Wray.

With portrait of Franklin after a drawing by Cochin in 1777, and his facsimile signature. With 6 plates, some reproductions in the text, and charming head and tail-pieces.

8vo, buckram. Salt Lake City, (Utah), 1922. **18s**

Presentation copy signed by the author.

ALPHABET,

nouuellement corrigé, augmenté, & enrichi de lettres. Moyennant lequel chacun pourra nayuement representer les paroles: ce que iamais homme n'a faict, à cause qu'auions si peu de lettres, qu'estions contraints abuser d'icelles, & par consequent mal escrire, & mettre en peine ceux qui enseignent, & ceux qui veulent apprendre.

Qu'il faut bien vser des graces qu'il a pleu à Dieu nous donner, & qu'il nous en demandera compte. CHAP. I.

Le mõde est vne vigne, en laquelle faut trauailler, & non pas demeurer oisif.

PAR la parabole de l'euangile pouuons entendre, que ce monde est vne vigne, en laquelle Dieu nous a mis

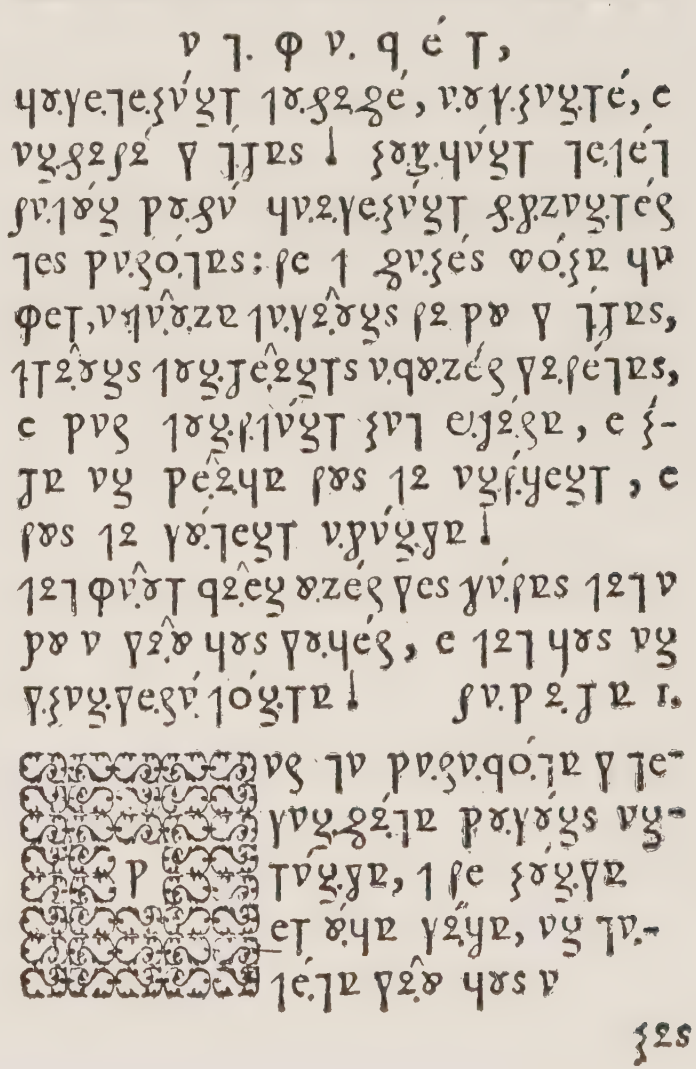

PLATE III.

Opening pages from RAMBAUD'S DECLARATION DES ABUS QUE L'ON COMMET EN ECRIVANT.
Lyons, 1578.
Printed in a special phonetic type invented and first used by JEAN DE TOURNES.
(See Item No. 310.)

PLATE IV.

LA DECLARATION DES ABVS QVE LON COMMET, EN ESCRIVANT,

Et le moyen de les euiter, & repreſenter nayuement les paroles : ce que iamais homme n'a faict.

Par Honorat Rambaud Mre d'Eſcole à Marſeille.

A LYON,
PAR IEAN DE TOVRNES
IMPRIMEVR DV ROY.

M. D. LXXVIII.

Auec Priuilege pour dix ans.

Title-page from
RAMBAUD'S DECLARATION DES ABUS.
Printed in a special phonetic type invented by RAMBAUD and first used by JEAN DE TOURNES.
Lyons, 1578.
(See Item No. 310.)

152 **FRITZ** (G.). Geschichte der Wiener Schriftgiessereien seit Einfuehrung der Buchdruckerkunst im Jahre 1482 bis zur Gegenwart.

With numerous illustrations.

4to, cloth boards. Vienna, 1924. **£2**

A limited Edition.

FROBEN-EPISCOPUS—AMERBACH ASSOCIATION COPY.

153 [**FROBEN.**] **CAELII CALCAGNINI OPERA.**

Folio, old vellum. Basel, Froben & Episcopus, 1544. **£31 10s**

Presentation Copy to Boniface Amerbach (the famous printer, and son of the famous printer J. Amerbach), from H. Froben, the printer, and Episcopus, his partner. With autograph notes on pp. 551 and 552.

Boniface Amerbach was born at Basle in 1495, and died at Basle in 1562. He was the eldest son of the printer, Jean Amerbach, and, with his brothers Bruno and Basil, collaborated with his father.

Boniface Amerbach was also professor at the University of Basle. He was the intimate friend and residuary legatee of Erasmus, while Froeben and Episcopus were the executors of his will.

It is little known that, rich and generous, Amerbach increased (out of his private purse) certain donations from Erasmus, and even paid out, in the great *savant's* name, legacies to certain friends whom he had forgotten.

Erasmus' bust, placed on the clock tower of the Cathedral at Basle, mentions on its epitaph the names of the three friends.

It is extremely curious to find precisely the names of these three friends, Erasmus' printers, together in the book which we have.

154 **FUEHRER DER DEUTSCHEN BUCHKUNST.** Sonderdruck des Archivs für Buchgewerbe und Gebrauchsgraphik. Herausgegeben vom Deutschen Buchgewerbeverein unter Mitwirkung der Staati. Akademie für Graphische Künste und Buchgewerbe zu Leipzig.

Folio, half vellum. Leipzig, 1924. **£3 10s**

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156 [**GAINE** (Hugh).] **FORD** (Paul L.). The Journals of Hugh Gaine, Printer. Comprising his biography, the bibliography of his works, his journals and letters.

Title within ornamental border.

With portrait of Hugh Gaine, after an old painting, numerous initial letters, head and tail-pieces, reproduced from publications of Hugh Gaine, and 37 interesting full-page and folding facsimile plates.

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223 [**LYONS.**] **VINCTRINIER** (A.). Histoire de l'Imprimerie à Lyon jusqu'à la fin du XVIe Siècle. With illustrations.
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224 [**LYONS.**] **VINCTRINIER** (A.). Imprimeurs Lyonnais; Jean Pillehotte et sa Famille.
8vo, original wrappers. Lyons, 1885. **10s 6d**

225 [**LYONS.**] **VINCTRINIER** (A.). Les Incunables de la Ville de Lyon et les premiers débuts de l'Imprimerie.
8vo, original wrappers. Lyons, 1890. **15s**

226 **McKERROW** (Ronald B.). Printers' and Publishers' Devices in England and Scotland, 1485-1640.
Large 4to, original half buckram, uncut. London, 1913. **£3 3s**

227 **MAITTAIRE** (M.). Historia Typographorum Aliquot Parisiensium vitas et libros complectens.

With two plates of printers' marks, and numerous type specimen illustrations in the text.

8vo, old calf. London, (G. Bowyer), 1717. **£1 1s**

228 **McMURTRIE** (D. C.). The Cost-Finding system of a French Printer in the eighteenth century.

4to, boards. Greenwich, 1923. **10s 6d**

229 **McMURTRIE** (D. C.). The Printing Plant of the Oxford University Press.

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8vo, boards. Chicago, 1924. **10s 6d**

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With 18 full page facsimile reproductions, other illustrations in the text, and charming initial letter, head-piece and ornamental border on title.

Folio, or wrappers. New York, 1925. **7s 6d**

232 **MADAN** (F.). A Chart of Oxford Printing " 1468 "-1900.

With numerous illustrations.

4to, original wrappers. London, 1904. **£1 5s**

233 [**MADRID.**] **MOLINA** (G.). Libreros y Editores de Madrid durante 50 años, 1874-1924.

8vo, original wrappers. Madrid, 1924. **3s 6d**

234 **MALLINCKROT** (Bernardus à). De ortu ac professu Artis Typographicae dissertatio historica in qua praeter alia pleraque ad calcographices negocium spectantia de auctoribus et loco inventionis praecipuè inquiritur, proque Moguntinis contra Harlemenses.

With engraved title representing the interior of a printing office of the period, and portraits.

Small 4to, morocco, gilt back, g. e. Cologne, 1640. **£7 7s**

Bigmore and Wyman, Vol. II., p. 16.

235 [**MARIENTHAL.**] **HENNEN** (Dr). Unbekannte und unzulänglich gewürdigte Marienthaler Inkunabeln nebst Beitragen zur Zeitfolge der Marienthaler Pressehzeugnisse.

Large 8vo, original wrappers. Leipzig, 1887. **7s 6d**

236 [**MARTENS** (Thierry).] **CAND** (J. de). Recherches historiques et critiques sur la vie et les éditions de Thierry Martens (Martinus, Mertens). Ouvrage revu, annoté et augmenté de la galerie des hommes nés à Alost, qui se sont distingués aussi bien dans la philosophie, l'histoire et la politique, que dans les sciences et les arts.

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237 **MEDINA** (J. T.). La Imprenta in Lima (1584-1824).

With illustrations.

4 vols., royal 8vo, half morocco, t. e. g., by Rivière.

Santiago de Chile, 1904. **£15 15s**

One of 300 copies.

238 **MEDINA** (J. T.). Introduccion de la Imprenta en America.

Title printed in red and black with vignette.

With two autograph facsimiles in text, and charming head and tail-pieces and initial letters, one in red and black.

Royal 8vo, half morocco, t. e. g. (bound by Rivière).

Santiago de Chile, 1910. **£8 8s**

One of 50 copies.

239 **MELE** (Carlo). Degli odierni uficii della Tipografia e de' libri; discorso pratico ed economico.

12mo, cloth. Naples, 1834. **10s 6d**

Bigmore and Wyman, Vol. II., p. 36.

240 **MENDEZ** (Francisco). Tipografia Española, o Historia de la Introduccion, Propagacion y Progresos del Arte de la Imprenta en España. A la que antecede una noticia general sobre la imprenta de la Europa y de la China; adornado con notas instructivas y curiosas.

8vo, paper covers, uncut. Madrid, 1861. **£1 5s**

241 **MIDDLETON** (Conyers). A Dissertation concerning the Origin of Printing in England. Shewing that it was first Introduced and Practised by our countryman, William Caxton, at Westminster; and not, as is commonly believed, by a Foreign Printer at Oxford.

4to, half roan. Cambridge, 1735. **£2 10s**

242 **MOMORO** (M.). Le Manuel des Impositions. Petit Ouvrage qui peut être utile à Messieurs les Imprimeurs. With numerous diagrams.

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4to, original wrappers. Montserrat (Monastery Press), 1919. **£4 4s**

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247 [**MORATO** (Juan Jose.). La cuna de un gigante. Historia de le Asociacion General del Arte de Imprimir. Con Prologo de Antonio Garcia Quejido, y Epilogo de Matias Gomez Latorre.

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Paris, en l'Imprimerie des Nouveaux Caractères de P. Moreau, Me. Escrivain Juré à Paris, et Imprimeur ordinaire du Roy, et se vend en boutique au Palais, à la Salle Dauphine, par F. Rouvelin, à l'Enseigne de la Vérité, 1644. Avec Approbation des Doct. et Privilège du Roy. **£10 10s**

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See Fleuron No. 4. Mr. Stanley Morison's article on Script Types.

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With five full-page plates (including four double-page plates), and numerous title-pages, etc., in text.

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250 **MORES** (Edward Rowe). A Dissertation upon English Typographical Founders and Founderies. With Appendix by John Nichols &c., &c. Edited by D. B. Updike.

8vo, cloth boards. New York, The Grolier Club, 1924. **£5 5s**

251 **MORIN** (Louis). Histoire des Imprimeries de Troyes depuis 1789, etc. A collection of twenty-two booklets on printers, libraries, bindings, history, etc., of Troyes; together with other pamphlets, by Louis Morin, and a dossier of signed autograph letters to M. Ed. Pelay and others, referring to his bibliographical and literary work.

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253 **MORIN** (L.). Les Adenet dits aussi "Maillet" Imprimeurs, Libraires et Relieurs à Troyes, à Lyon, à Paris et à Sens: Henri-Charles Huguier Imprimeur à Troyes et à Paris.

8vo, original wrappers. Paris, 1905. **6s**

254 **MORIN** (L.). Les Apprentis Imprimeurs au Temps passé.
8vo, original wrappers. Lyon, 1898. **14s**
Presentation copy from the author.

255 **MORIN** (L.). Bilboquets d'Autrefois.
4to, broadside. Paris (19—). **2s 6d**
Article written on a poster in the possession of the Bibliothèque de Troyes "Illiteratis Quibusdam Typographis per quos in ementitum contemptum venit Michael . . ." Etc. Printed by Michel Felix.

256 **MORIN** (L.). Essai sur la Police des Compagnons Imprimeurs sous l'Ancien Régime.
8vo, original wrappers. Paris, 1898. **16s**
Presentation copy from the author.

257 **MORIN** (L.). Les Febvre Imprimeurs et Libraires à Troyes, à Bar-sur-Aube (?) et à Paris.
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262 **MORIN** (Louis). Un Imprimeur Troyen Apocryphe. (Jean Damian, 1568).
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263 **MORISON** (Stanley). Four Centuries of Fine Printing. With some 650 reproductions in collotype and a critical introduction, indices, etc.
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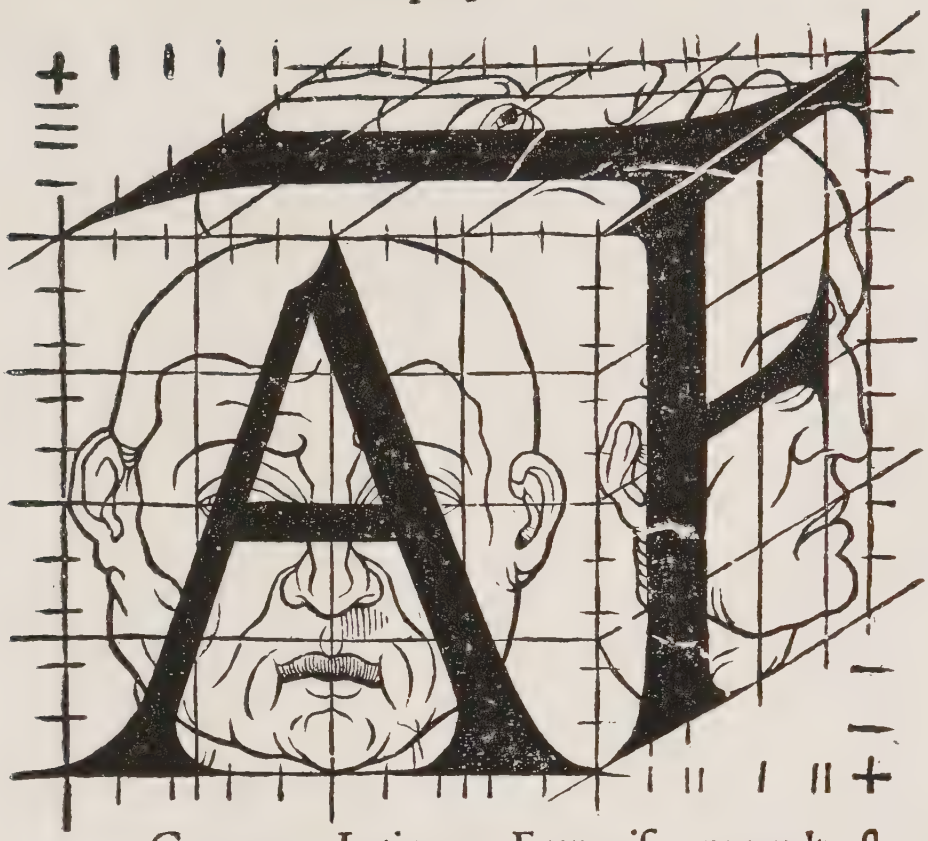
Out of print and scarce.

PLATE V.

De la proportion des lettres



Græcque. Latine, ne Françoiſe, ne peult eſtre.
Car en chacune ſyllabe qu'on ſçauroit dire ya
A. pour le moins vne vocale, Et bien ſouuent vne ſyl-
labe, pareillement vne diction, ſans aultre lettre, eſt
faicte d'une deſdictes vocales, qui ſont cinq en nõ-
E. bre, c'eſt a ſçauoir. A, E, I, O, V. Exemple de A, ſeul
faiſant vne ſyllabe, Amen. Faiſant vne diction. Ne
I. *diſceſſeris à me*, Exemple en françois dudict A, ſeul
en ſyllabe & en diction. Acouſtuméz a biẽ dire &
bien faire. Exemple de le E, faiſant ſyllabe luy ſeul
& dicti on, *Etiam, eia, è regione*. Exemple en Fran-
çois quand il eſt ſeulement en ſyllabe. Eſtiene eſt
Terence. en eſmoy. Exemple de le I, faiſant ſyllabe & di-
ction. *Item. Ibo*. I, *Terentius in Andria*, I, *præ, ſequar*.

From GEOFFROY TORY'S LA VRAIE PROPORTION DES LETTRES.
Paris, 1549.
(See Item No. 387.)

PLATE VI.

PRIMEIRA ORIGEM DA ARTE

DE IMPRIMIR

DADA A LUS PELLOS PRIMEIROS

CHARACTERES

que Joaõ de VILLENEUVE formou para ſerviço da ACADEMIA REAL da HISTORIA PORTUGUEZA.
dedicada a el REY DOM JOAÕ V
ſeo Auguſtiſſimo Protector.

LISBOA OCCIDENTAL.
Na Officina de JOSEPH ANTONIO DA SYLVA,
impreſſor da ACADEMIA REAL.
MDCCXXXII.

Title-page from
VILLENEUVE'S PRIMEIRA ORIGEM DA ARTE.
Lisbon, 1732.
(See Item No. 391.)

264 **MORISON** (Stanley). Modern Fine Printing. An Exhibit of printing issued in England, U.S.A., France, Germany, Italy, Switzerland, Czecho-Slovakia, Holland and Sweden during the 20th century (since the out-break of the war). With 327 illustrations.

Folio, cloth. London, 1925. **£15 15s**

Out of print and scarce.

265 **MORISON** (Stanley). The Art of the Printer.
With 250 examples on 150 plates.
Demy 4to, cloth. London, 1925. **£1 10s**

This generation witnesses a rapidly widening increase in the appreciation of the art of handling the elements which contribute to the making of the finely printed book. Amateurs of typography nevertheless are not too well served by the present literature of their subject. While, for instance, there exist numerous catalogues, bibliographies and monographs, these for the most part treat æsthetics but slightly, and if illustrated include but few plates, and these often do scant justice to the originals. Again, the collector of fine printing has often to regret a certain narrowness of interest which has characterised the work of students and professional bibliographers. Thus it has become fashionable in many quarters to condemn most of the printing between fifteenth-century Venice and nineteenth-century Hammersmith. Less instructed enthusiasts have spent much time and more money in labouring to accumulate all the Elzevirs known to Willems in the belief that these were notable typographical successes. A volume of reproductions of masterpieces of fine printing from the date of Jenson's perfection of the pure roman letter to our own day is an obvious need. We have therefore particular pleasure in recommending Mr. Stanley Morison's *The Art of the Printer*, in which the author demonstrates by means of a consecutive series of fine half-tone plates that the tradition of fine printing has, in spite of wholesale defection from high standards never lacked its champions. The reproductions bring together examples of the work, not only of acknowledged masters, but of printers whose achievement places them on a level with Aldus and Ratdolt, and whose merits have not hitherto secured recognition. Thus a fine range is given of the work of Antonio Blado (Rome), Francesco Marcolini and the Gioliti (Venice). The productions of the early French Renaissance include several masterpieces which equal, if they do not excel, the finest of the Italian school. Of this period some hundred examples are reproduced, including pieces by Simon de Colines, Geofroy Tory, Fédéric Morel and Michel Vascosan. The brilliant Lyons school is headed by a number of pages by the de Tournes. It cannot be said that Mr. Morison's volume fails to attempt justice to the sixteenth century in general and to French typography in particular. The primacy in printing won for France by the superb genius of Tory and the skill of her type founders ensure great prestige to her official printing house, the Imprimerie Royale, founded in 1640 at the instance of Richelieu. The typographical fashions here initiated were followed at a respectful distance throughout Europe, and numerous representative examples of its work are given in Mr. Morison's pages.

TO BE PUBLISHED IN THE AUTUMN OF 1926.

265a **MORISON** (Stanley). Type design; ancient and modern.
Demy 8vo, cloth. London, 1926. **6s**

266 **MORRIS** (William). A Note by William Morris on his Aims in Founding the Kelmscott Press, together with a short Description of the Press by S. C. Cockerell, and an Annotated List of the Books Printed thereat.
With woodcut frontispiece and borders.
Post 8vo, original boards. Kelmscott Press, 1898. **£10 10s**

267 **MORI** (G.). Das Schriftgiessergewerbe in Süddeutschland und den angrenzenden Laendern. Ein Abschnitt aus der Geschichte des Deutschen Schriftgiessergewerbes.
With 19 plates of facsimiles of old Typefounders' Specimens, etc.
4to., half calf. Stuttgart, 1924. **£2 10s 6d**
A limited edition.

269 **MUNSELL** (J.). The Typographical Miscellany.
With four plates and two illustrations in the text.
Royal 8vo, cloth. Albany, (U.S.A.), 1850. **£3 3s**

270 [**NANTES.**] **SURCERES** (Marquis de Grands de). Contribution à l'Histoire de l'Imprimerie en France. Notes sur les Anciens Imprimeurs Nantais (XVe à XVIIIe Siècle).
8vo, original wrappers. Paris, 1898. **15s**
One of the 25 copies of the limited edition printed on papier de Hollande.
Presentation copy from the Author.

271 ——— Another Copy. **16s**
One of 25 copies and printed on papier de Chine.
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272 **NEE DE LA ROCHELLE.** Recherches historiques et critiques sur l'establissement de l'art typographique en Espagne et en Portugal.
8vo, original wrappers, uncut. Paris, 1830. **10s 6d**

273 [**NEW YORK.**] **HIDEBURNE** (Charles R.). Sketches of Printers and Printing in Colonial New York.
Title in red and black, with portrait (on Japan paper) of James Rivington etched by Albert Rosenthal, after a portrait by Gilbert Stuart, two other portraits of Hugh Gaine and John Anderson, etched by the same. Also 28 reproductions of title-pages.
4to, half vellum, uncut edges. New York, 1894. **£2 10s**
One of 375 copies on Holland hand-made paper.

274 **NIJHOFF** (W.). L'Art Typographique dans les Pays-Bas, 1500-1540.

Reproductions en facsimile des caractères, typographiques, des gravures sur bois et autres ornements employés dans les Pays-Bas entre les années 1500 et 1540.

21 parts in 20, folio, original wrappers.

La Haye, 1902-19. **£15 15s**

All published.

275 **NYHOLM** (Fredrik). Minnen Ochtankar Tillägnade Boktryckaren.

With coloured portrait of the author, some specimen types, and illustration of a printing press.

Royal 8vo, wrappers. Stockholm, 1915. **£1 1s**

One of a limited edition

276 **OMONT** (H.). Inventaire Sommaire des Archives de la Chambre Syndicale de la Libraire et Imprimerie de Paris. Manuscrits français 21813-22060 de la Bibliothèque Nationale.

8vo, wrappers. Paris, 1886. **5s**

Presentation copy from the author.

277 **ORIGIN OF PRINTING (THE)**, in two essayes:

1. The substance of Dr. Middleton's Dissertation on the Origine of Printing in England.
2. Mr. Meerman's Account of the First Invention of the Art.

8vo, half calf. London, 1774. **£1 5s**

278 **ORLANDI** (Pellegrini Antonio). Origine e Progressi della Stampa o sia dell' Arts Impressoria e Notizie dell' opere stampate dall' anno M.CCCC.LVII. sino all' anno M.D.

4to, half bound. (Bologna, 1722). **£3 3s**

279 [**ORLEANS.**] L'Université et la Typographie à Orleans. Exposition Organisée par la Societé Archéologique et Historique de l'Orleanais (Mai-Juin 1884). With frontispiece and 30 illustrations (some folding).

8vo, half morocco (original covers bound in), uncut.

Orleans, 1885. **£2 10s**

280 **OURSEL** (C.). Notes sur le Libraire et imprimeur Dijonnais Pierre I. Grangier. A propos d'une édition inconnue du computus novus de Pierre Turrel.

8vo, wrappers. Autun, 1906. **10s 6d**

Presentation copy and autograph letter from the author.

"THE HISTORY OF PRINTING IN OXFORD."

281 [**OXFORD.**] **WALLIS** (John, 1616-1703). Mathematician. Founder of the Royal Society.

Autograph letter signed.

3½ pp., folio. London, 23rd June, 1691.

(SEE ILLUSTRATION, PLATE No. II.). **£52 10s**

"In answer to yours of June 20 concerning the business of printing, the brief history is this. As to the Universities right of printing (all manner of books vendible) before our Charter of K. Ch. I., it is not needfull to trouble you at present, but the art of printing was first brought into England by the University (and at their charges) and here practised many years before there was any printing in London, and we have been in the continuall possession of it ever since, and long before there was any restraint put upon printing, which was not at all till Queen Elizabeth's time, about 8° of Car. I. (and by several Charters since) our ancient right is recognized and further granted to us, beside which Charter Arch. Bp. Laud did procure from the Stationers of London (by Indenture under their Seal) a grant from them of one Copy (for the Bodlyon Library) of all books thenceforth to be printed in their Company in consideration of a Leas to them granted of transcribing Copies (in that Library) of manuscripts there for them to print and Sr. the Bodly gave to the Company a piece of plate of 60lb., but this (tho for some time while Arch. Bp. Laud lived it was in part observed) hath since been wholly neglected, and they give us none upon that account.

"There was at the same time an agreement between the University and that Company for 3 years in behalf of the Company, the Ks. printers and Mr. Norton with a Covenant to renew at the end of that 3 years. Whereby the University agreed to forbear the printing of certain Books: and the Company to pay 200£ a year for such forbearance: which 200£ was (by agreement amongst themselves) to be raised in a certain proportion, viz. (so much by the Company, so much by Ks. printers, and so much by Mr. Norton), but as to this partition between themselves, the University was not concerned, this 200£ was paid for the first 3 years and the agreement renewed, (with like Covenants) for another 3 years and observed I think for some time: but the Wars coming on, the University did still forbear printing, but the Stationers gave us no money, and thus is continued t'll about the year 1653, nor would the Company be prevailed with, either to renew their old agreement, or enter into any new one to that purpose: but did Injoy the benefit of any forbearance without giveing us any Consideration for it.

"The University hereupon gave leave to their printers (Leichfield and Hall) to comprint with these divers beneficiall books which presently brought them to seek terms of agreement, (that being the only means to bring them to reason), and it was then agreed to forbear, they paying the rent of 120£, which fall of rent was agreed to, upon their great complaint of poverty and trade: After the return of K. Ch. 2d. Dr. Bayly (when he was Vice-Chancellor) brought it up to the old rent of

[**Oxford.**] **Wallis** (John)—*continued.*

200£, and so it was continued for some while. When the University dissolved their power on Dr. Fell (since Bp. of Oxford) and some others they continued the like agreement with the Company (in behalf of themselves and those others concerned with them) which continued for some time longer, but after a while the Ks. printers of Bibles (presumeing that we had not stock enough to Comprint Bibles with them) broke off the agreement and would pay them their proportion no longer, bidding us print bibles, if we pleased, they would give us nothing to forbear. Meanwhile the Company and Mr. Norton (being well aware that we might with a little stock be able to do them a prejudice, by printing gramers, almanacks and schoolbooks) were willing to continue their agreement as to their proportions, whereupon the Bishop and Dr. Yates (continuing to pay us 200£ as before) did agree with the Company and Mr. Norton (for so much as their proportion came to), but did bear the Loss (out of their own purse) of that which the Ks. printers were to pay: and this for divers years before they could put themselves into a Capacity of printing Bibles. After some years Dr. Yates brought into the stock (as I have been told) a stock of 4 or 5 thousand pounds, which did enable them to get upon the printing of Bibles, thereupon the Bp. and he printed a Bible in 4to which the Ks. printers being aware of, did print another Just in the same volume and sold it to Loss, and did Lose by it (as themselves did acknowledge) about 500£ designing thereby to break our design in printing by forcing ours to sell so cheap as to Lose by it, or els to have the bibles Lay upon their hands unsold, whilst themselves would make themselves whole by getting a higher price upon Bibles in other Volums and thus they threatned to do with whatsoever volums we should print; presumeing that we were not in a capacity to print in all volums, the Bp. and Dr. Yates finding themselves thus overreached, found it necessary to take in with them some London Booksellers, as well for the better vending of books which did already lay upon their hands as for the increase of their stock that they might be in a Capacity to print in other volumes also: which did effectually Counterwork that design. Hereupon they first took in Moses Pit and one other, but finding this not enough to do the work, they further took in Mr. Parker and Mr. Guy, those took of all the books which the Bp. and Dr. Yates had lying upon their hands, and did effectually set upon printing the bible in several volumes. With so much strugling it was (and with at great Charges) before we could get into a capacity of printing bibles without great Loss. . . . Their next attempt was by setting a multitude of presses to work to print vast numbers and by selling them cheap to break our printers so that now the Contest was whether (who) should print most and sell cheapest: whereby the price of bibles (for the advantage of the publick) was brought down to Less than half of what they were before sold at: and many hundred thousands of Bibles printed and sold more than otherwise would have been and our own people at home and abroad (in our own plantations) furnished from hence; which before were wont to be furnished (in vast numbers) from Holland (where Bibles were printed far more than in England, because cheaper) for the Ks. printers did not now print and sell fewer Bibles (by reason of our Comprinting), but only they sold them cheaper. Their next attempt on us was by a long suit in Chancery, for 2 or 3 years, to the charges of a great many hundred pounds (born as before partly by the University, partly by the Bp., and partly by our printers), wherein (we thought) the Ld. Keeper North bore very hardly upon us (and was afterwards convinced that he had done so). But did at length admit us to a tryall at Comon Law. . . . After this they vexed us with 2 suits at Comon Law, one in the name of the Ks. printers, the other in the name of the Company; to which

(Continued over)

[**Oxford.**] **Wallis** (John)—*continued.*

we were forced at great charges to put in Pleas: and have it argued at the Barr divers times; but finding the Court inclinable to do us right, they have (by delatory proceedings) kept it from Judgment and the suits, are still depending. They then prevailed with the Bp. of Oxford to separate the interests, and whereas before . . they had let the whole to our printers at 200£ and left it with them to agree with the Company upon the point of forbearance." Etc., etc.

282 [**PARIS.**] **PHILIPPE** (Jules). Origine de l'Imprimerie à Paris d'après des documents inédits.

With three portraits and 19 reproductions of miniatures and printed pages from manuscripts.

8vo, original wrappers. Paris, 1885. **15s**

283 [**PARIS.**] ——— Another Copy on Papier de Hollande. **£1 10s**

285 **PAROY** (M. le Mis.). Précis sur la Stéréotypie, précedé d'un coup d'oeil rapide sur l'origine de l'Imprimerie et de ses Progrès.

Edition Stéréotype. With folding specimens.

8vo, paper covers, uncut. Paris, 1822. **£2 2s**

286 [**PENNSYLVANIA.**] **HILDEBURN** (Charles R.). A Century of Printing. The Issues of the Press in Pennsylvania (1685-1784).

2 vols., 4to, cloth, uncut, t. e. g. Philadelphia, 1885. **£4 4s**

287 **PERIODS OF TYPOGRAPHY. A Series of Handbooks to Historic Style in Printing. Under the general editorship of Stanley Morison.** Besides their fifty or so plates, the volumes each contain an essay which introduces the reader to the principal formative influences and to outstanding examples of the respective periods. The introductions, which in each case come from expert hands, are written from the standpoint of the amateur interested in the part played by the printed book in the

Periods of Typography—*continued.*

society and culture of its period, rather than from that of the professional bibliographer and zealot for typographical minutiæ.

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8vo, original paper covers. Paris, 1900. **5s**
A catalogue of the items on view in the show cases of the Paris Imprimerie Nationale.

374 **VITU** (Auguste). Petite Histoire de la Typographie. With illustrations. 8vo, wrappers. Paris, 1886. **£1 5s**

375 [**VOLPI.**] **FEDERICI** (Fortunato). Annali della Tipografia Volpi-Cominiana colle notizie intorno la vita e gli studi de' Fratelli Volpi.

With frontispiece portrait of Giannantonio Volpi by Gaetano Bosa after G. L. Vernansal, 1721; three beautiful engraved vignettes, on title pages, and one numismatic engraving by C. Malacarne.

4to, original wrappers, with ornamental border.

Padova, 1809. **£1 10s**

IN PREPARATION.

376 **WARDE** (B. L.). Music Title Pages, 1500-1925. A selection of examples, with an introduction.

Folio, London, 1926. Pre-publication price **£10 10s**

All students of decorative typography are aware of the peculiar opportunities that a music title page offers to the designer. Both in the magnificent renaissance woodcuts of Italy and France and in the exquisite copper engravings and aquatints of the eighteenth century, the size and special nature of fine music production have called for the most lavish use of decoration and illustration. A selection of the outstanding examples among these titles is therefore of real value to designer and collector alike. Owing to the size of the originals, however, and to the delicacy of line and colour-work in the finest pieces, it has seldom been possible to reproduce them in a worthy manner and without reduction in size. So that the student can form an idea of the brilliance and artistic importance of these examples (many of which, housed in European museums or famous private collections, are rare or unique), it is proposed to issue a monumental volume of facsimiles in which every care will be taken to reproduce, in actual size, not only the finest music-titles of well-known engravers and designers (Berain, Gravelot, Cochin, Bartolozzi), but also the less-known masterpieces of such early music publishers as Simone Verovio of Rome, Adam Berg of Munich (whose collection, "Patrocinium Musices," is among the finest and most pretentious pieces of renaissance typography), Adrien le Roy and Robert Ballard of Paris, whose use of rich cartouches and allegorial woodcuts stands out even among the glories of the later French Renaissance, and Christophe Plantin of Antwerp. Among the title-pages which especially gain by full-size reproduction are those of the Italian 17th century operas and ballets (such as the "S. Alessio," Rome, 1634, with Collignon's engraving) and the French scenic titles, engraved on copper after the designs of Berain and Chauveau, which followed before the end of the 17th century, and adorned the operas of Lully. It is above all in the 18th century that the engraved title found its greatest masters, and the music-sheet, being now a folio, gave more scope to the engraver than many books. England has produced some of the most famous works of this period, and "The Musical Entertainer" (London, 1737), engraved by George Bickham, jr., after the inventions of Gravelot, has perhaps never been surpassed for luxury. Among other famous productions of this century to be reproduced, are the titles of three books of "Pièces de Claveçin," by François Dandrieu, designed by Simonneau and Lancret (Paris, 1724-34), and some of the works of Jean-Jacques Rousseau, notably the "Fragments de Daphnis et Chloe" (Paris, 1779). In Germany the rococo title was

Warde (B. L.)—*continued.*

affected by the firm of Hummel of Berlin, while the severe but impressive type-printed title was represented by Breitkopf and Härtel of Leipzig. Towards the end of the 18th century fine script and lettering often constituted the sole decoration of the page, and as reproduced will show the fresh charm of this form of title and the ability of penmen under the Directory. The invention of lithography created a new epoch in music decoration, and selection has been made among the illustrated ballads and romantic songs of the 19th century to show the free and whimsical charm of this medium. The work of Dévéria, Célestin Nanteuil and Gavarni, as shown in facsimile, will be welcomed by the amateur of fine lithographs. Last, such of the modern work of music publishers as is worthy of comparison with ancient masterpieces will be reproduced to show tendencies in design, typography, and the use of colour. It may be hoped that a collection of nearly three hundred striking examples of design, for a special purpose, will prove a spur to the modern artist, whose use of restraint and form in this field has all too seldom, it would seem, been aided by an examination of the masterpieces of the past.

377 **WAYLAND** (L.). The Printer's Grammar: Containing a concise History of the Origin of Printing; Also, an Examination of the Superficies, gradation and properties of the different sizes of types cast by Letter Founders. Various Tables of Calculation, Models of Letter Cases, Schemes for casting off Copy, and Imposing; and many other requisites for attaining a perfect knowledge both in Theory and Practice of the Art of Printing. With Directions to Authors, Compilers, Etc., how to prepare Copy, and to Correct their own Proofs. Chiefly collected from Smith's Edition, to which are added Directions for Pressmen, Etc. The whole calculated for the service of All who have any Concern in the Letter Press.

Together with

A specimen of Printing types by Edmund Fry and Co., Letter-Founders to the Prince of Wales.

With numerous diagrams and complete specimen of roman, italic and oriental types, flowers, ornaments, etc.

8vo, original boards. London, 1797. **£1 10s**

378 **WEIGEL** (T. O.) and **ZESTERMANN** (Dr. Ad.). Die Anfänge der Druckerkunst in Bild und Schrift.

With portrait of Weigel, and 145 facsimiles of early woodcuts in colours, as well as numerous other illustrations in the text.

2 vols., folio, half red morocco, t. e. g. Leipzig, 1866. **£10 10s**

The best work reproducing rare early woodcuts.

379 **WEIL** (E.). Die Deutschen Druckerzeichen des 15ten Jahrhunderts. With 102 illustrations.

4to, boards. Munich, 1924. **14s**

380 [**WHITTINGHAM** (Charles).] **WARREN** (Arthur). The Charles Whittingham Printers.

With portrait frontispiece of Whittingham, four portraits, 47 full-pages of engraved vignettes, fleurons, borders, & initial letters, 30 pages of interesting engravings from famous books, and numerous other woodcut & engraved illustrations, some in red and black.

Royal 8vo, half morocco. New York, (Grolier Club), 1896. **£7 10s**

One of 385 copies on hand-made paper.

381 **WINSHIP** (G. P.). Gutenberg to Plantin, An outline of Printing. With 22 illustrations.

8vo, cloth. Cambridge, (Harvard University Press), 1926. **15s**

382 **WORMAN** (E. J.). Alien Members of the Book-Trade during the Tudor Period. Being an Index to those whose names occur in the returns of Aliens, Letters of denization, and other documents published by Huguenot Society.

4to, wrappers. London, Bibliographical Society, 1906. **3s 6d**

383 **WROTH** (Lawrence C.). A history of printing in Colonial Maryland. With 11 reproductions.

4to, half calf, t. e. g. Baltimore, 1922. **£6 6s**

384 **XIVREY** (Berger de). Sur les Premiers Essais de la Typolithographie et de la Chalcolithographie.

4to, paper covers. Rouen, 1836. **10s 6d**

385 **ZACHRISSON** (Waldemar). Om Vart Yrke. Uppsatser coh Föredrag under Aren 1893-1921. With portrait of the author.

8vo, original wrappers, uncut. Stockholm, 1921. **£3 3s**

386 **ZENGER** (John Peter). The Trial of John Peter Zenger, of New York, Printer, who was lately Try'd and Acquitted for Printing and Publishing a Libel against the Government. With the Pleadings and Arguments on both Sides.

4to, new half calf, g. e. London, J. Almon, 1765. **£3 3s**

"John Peter Zenger began life as a printer at New York in 1726. In 1733 he started the second newspaper in that City, called the Weekly Journal. It soon assumed political importance from the unusual boldness with which the Government measures were attacked. In 1735 he was tried by commission for libel and acquitted, amidst the greatest excitement, the Advocate who defended him having the freedom of the city presented to him in a full Court of the Mayor, Aldermen, and common Council. This was the first trial, in a question concerning the liberty of the Press, in which the principle was successfully maintained against the adverse ruling of the Judges, that the Jury is judge of the law as well as of the fact. The trial attracted great attention in England as well as in America."

§ II

TYPEFOUNDERS' SPECIMEN BOOKS AND SHEETS

(Arranged Chronologically)

387 **TORY** (Geoffroy). L'art et science de la vraye proportion des Lettres, Attiques ou Antiques, autrement dictes, Romaines, Selon le corps et visage humain, avec l'Instruction et manière de faire chiffres et lettres pour bagues d'or, pour tapisserie, vitres et painctures. Item de treize diverses façons de lettres, d'avantage la manière d'ordonner la langue Françoise par certaine régle de parler élégamment en bon et plus sain langage François que par çydevant.

Par Maître Geoffroy Tory de Bourges.

Small 8vo, French levant morocco, inside dentelles, g. e. On les vend à Paris, à l'enseigne sainct Martin, Rue sainct Jacques, par Giuant Gaultherot, 1549.

(SEE ILLUSTRATION, PLATE NO. V.). **£75**

The rare Second Edition of the *Champfleury* which contains most of the woodcuts engraved by Tory for the First Edition. "The Champfleury is one of the important books in the History of letter design. Tory is important to *us* because of his part in fostering the fashion for roman letters, thereby displacing gothic types, and because he introduced in French printing the accent, apostrophe, and cedilla." (Updike, *Printing Types*).

388 **PLANTIN'S INDEX CHARACTERUM OF 1567.** Facsimile reprint of Christopher Plaintin's first and only type specimen. With an introduction by Douglas McMurtrie. The specimen itself, constituting as it does, an early and unusual complete set showing the types of Garamond and Granjon, is an important document in the history of typography. Printed on Rives handmade paper.

Royal 8vo, half vellum gilt. New York, privately printed, 1924. **£1 5s**

One of 300 copies only.

389 **DE BRY** (J. T. and J. I.). Alphabeten und Aller Art Characteren, so jemals von Anbegin der Welt, bey allen Nationen, in Allerley Sprach in Brauch gewesen.

With 51 fine plates of alphabets engraved by the brothers De Bry.

Oblong 4to, old vellum. Frankfurt, 1596. **£31 10s**

390 **McMURTRIE** (Douglas). The Pierre Cot Type Specimen of 1707. With a reproduction in facsimile of the original specimen.

8vo, boards. Chicago, 1924. **12s**

391 **VILLENEUVE** (J. de). Primeira origem da Arte de imprimir dada a lus pellos primeiros characteres.

Printed within ornamental border. With engraved head and tail piece.

4to, calf, gilt, inside dentelles. Lisbon, J. A. Da Silva, Impressor da Academia Real, 1732.

(SEE ILLUSTRATION, PLATE NO. VI.). **£52 10s**

The first book printed with the first types actually cast in Portugal; not mentioned by Updike or Bigmore & Wyman.

392 **ERNESTI** (I. H. G.). Die woleingerichtete Buchdruckerey mit 121 Teutsch-Lateinisch-Griechisch und Hebräischen Schriften . . . mit accurater Abbildung der Erfinder der Kunst etc.

With engraved frontispiece and portraits.

Oblong 4to, half vellum. Nuernberg, 1733. **£8 10s**

Updike, *Printing Types*, Vol. I., pp. 152-153, gives a full description " of this work in which types and printing of the period are covered even more fully."

393 **FOURNIER** (le Jeune). Les Caractères de l'Imprimerie par Fournier le Jeune. With frontispiece, folding plates and 250 pp. of specimen-types of characters, vignettes, music, etc.

Small 8vo. A Remarkable Copy, probably unique, on thick paper and printed on one side of the page only. Bound in Original 18th Century French crimson morocco, gilt lines on sides, blind stamped centre ornament, full gilt floral back, g. e. (Derome style). Paris, 1764.

(SEE ILLUSTRATION, PLATE NO. VII.). **£63**

Rare. Not listed in Updike. Catalogued in Bigmore and Wyman, Vol. I., p. 227. In addition to numerous charming designs for vignettes and fleurons, there are some fine examples of music-types. Updike says of him, à propos of this : " His part in the improvement of music types (which I do not touch upon), in which composers like Rameau supported him, was very considerable, and in spite of bitter opposition by the Ballard family, who held a sort of monopoly as music-printers, the King named him, in 1762, his supernumerary printer for music."

394 **FOURNIER** (le Jeune). Discours sur l'Imprimerie. With 10 pages of Fournier le Jeune's Type Specimens, also some other interesting specimens of Greek, Hebraic, Armenian, Syriac, and other oriental types specially printed for this book.

This is contained in Petity, Bibliothèque des Artistes et des Amateurs, which contains 300 pages on printing.

3 vols., 4to, old mottled calf. Paris, 1766. **£10 10s**

Not cited by Updike, *Printing Types*.

395 **FOURNIER** (le Jeune). Les Caractères de l'Imprimerie.

Large Paper Copy.

8vo, original printed wrappers. Paris, 1769. **£5 5s**

Printed on one side of paper only. Title-page and page No. 84 are missing.

396 **DELACOLONGE.** Les Caractères et les Vignettes de la fonderie du Sieur Delacolonge. Specimens of printing, and of delightful and original head and tail pieces, borders, vignettes, ornamental pages, signs and even music specimens, 1 page being in red and black.

Small 4to, original flowered wrappers, in buckram case. Lyons, 1773.

(SEE ILLUSTRATION, PLATE NO. VIII.). **£25**

A very interesting little book.

Updike, *Printing Types*, Vol. I., p. 213, pp. 267-8.

"The Delacolonge foundry of Lyons is mentioned by Fournier as an ancient and respectable establishment, and its productions up to the year 1773 may be seen in a rare little specimen entitled Les Caractères et les Vignettes de la Fonderie du Sieur Delacolone. A Lyon, Montée & près les Carmelites, 1773. The types in this collection seem to date from so many periods that I hesitate to identify them chronologically. Many in the large sizes are extremely distinguished, especially the gros canon oeil maigre and oeil gras, both in roman and italic, which appear to me seventeenth century types. The four civilité types are delightful, and the financière is a common typeform in French eighteenth century printing. The Greek and Hebrew types are good. A point to be noticed in this book is the difference between the old-fashioned and agreeable italic, such as the Saint-Augustin, and the wiry italic in the Dutch taste. The head-pieces are ingenious and interesting and are made up of vignettes de fonte. The collection of these vignettes is as miscellaneous as the types, and many of them are, I think, very old."

397 [**IMPRIMERIE ROYALE.**] **REYRAC** (L'Abbé de). Hymne au Soleil. Première Epreuve d'une Nouvelle Presse inventée pour le service de l'Imprimerie Royale et approuvée par l'Académie des Sciences le 17 Mai 1783.

8vo, original calf, g. e., with royal arms on sides, and the words "Imprimerie Royale."

Paris, de l'Imprimerie Royale, 1783. **£8 8s**

"Cette presse qui diffère des autres dans presque toutes les parties, est plus expéditive d'un quart que les presses ordinaires et rend la main d'œuvre moins pénible. Elle procure aussi aux Ouvrages une perfection indépendante du talent des Ouvriers."

398 [**IMPRIMERIE ROYALE.**] **REYRAC** (L'Abbé de). Hymne au Soleil. Première Epreuve d'une Nouvelle Presse inventée pour le service de l'Imprimerie Royale et approuvée par l'Académie des Sciences le 17 Mai 1783.

8vo, original wrappers.

Paris, de l'Imprimerie Royale, 1783. **£5 5s**

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399 **MODELES** d'Impositions depuis l'in-folio jusqu' à l'in-trente-deus inclusivement; avec quelques remarques essentieles. Containing 40 full pages of diagrams.

Small oblong, 4to, old marbled calf, gilt back.

(Paris), Au Parnesse, 1784. **£15 15s**

400 **ESTIENNE** (Henri). Plainte de la Typographie contre certains Imprimeurs ignorans, qui lui ont attiré le mépris où elle est tombée; Poème Latin, par Henri Estienne, II du nom, Imprimeur de Paris, du XVI Siècle, Traduit en François, par un Imprimeur de Paris, du XVIII; On y a joint le Tableau Génealogique des Estienne.

With folding Genealogical Table.

4to, bound in old French crimson morocco, gilt lines on sides, gilt panel back, g. e. On sides are to be found the arms of de Vidaud Le Tour Conseiller Privé et Directeur Général de la Librairie et Imprimerie de France. Paris, Jean-Lottin de S. Germain, 1785.

(SEE ILLUSTRATION, PLATE NO. IX.). **£52 10s**

A remarkable dedication copy in old full morocco, with arms.

401 **CASLON** (William). A Specimen of Printing Types, by William Caslon, Letter-Founder to His Majesty.

Folio, broadside. London, 1785. **£8 8s**

402 **FRY** (Joseph and Sons). A Specimen of Printing Types, by Joseph Fry and Sons, Letter-Founders, Worship-Street, Moorfields, London, 1785.

Large broadside (printed on both sides). London, 1785. **£5 5s**

A large selection of Roman and Italic types, including "Diamond," then "the smallest letter in the world." Also specimens of Hebrew, Samaritan, Black, and Greek; vignettes of King's Arms, ships, etc. Not in Bigmore and Wyman.

403 **BODONI** (G.). Serie di Majuscole e Caretteri Cancellereschi.

Folio, original wrappers, uncut, 113 leaves. Parma, Bodoni, 1788.

(SEE ILLUSTRATION, PLATE NO. X.). **£75**

This ' Serie ' followed closely the publication of the famous 1788 Manuale, and in his ' Vita del Cavaliere Giambattista Bodoni,' J. de Lama alludes to it as " another magificent Manuale of which very few copies were distributed, Bodoni jealously hiding the remaining copies. . ."

It contains 15 alphabets of capitals, in Cancellereschi types, 28 alphabets (capitals) of Roman and Cursive Types, on 28 leaves. . . Whereas Lama only speaks of 15 alphabets of the same, on 24 leaves!

Then come 9 Greek Alphabets (Capital letter) with their corresponding ' Corsivi,' 12 Russian Alphabets (capital letter) with corresponding ' Corsivi ' in 12 leaves, 32 descriptions of Italian towns with their French versions, the first in Roman, the second in Cursive types. (This vol. contains 33, of the same!) They are followed by 20 leaves of Russian types with their corresponding ' Corsivi,' 2 leaves of Greek types, 1 leaf containing some Rabbinical, Yiddish, (very likely the first type-specimen in that language), and Etruscan types. Finely 4 leaves of 8 Italian descriptions in roman types, with their corresponding French version in Cursive types.

This beautiful copy, in splendid condition, is printed on ' white French paper.' It is interesting to note that it was on the receipt of specimens of the Cancellereschi Majuscole types, herewith mentioned, that Benjamin Franklin wrote Bodoni that famous complimentary letter, of which the Italian typographer was so justly proud.

According to Updike this is ' the finest and most imposing of Bodoni's Specimens, and the twenty-eight alphabets of Roman and italic Capitals are the most magnificent of their kind ever displayed.

The cut of the Russian Capital letters is brilliant, and the impression effective to the last degree.

Updike ends up by saying that " the Splendour of this book depends on pure Typography;—There is not one ornament in it."

404 **BODONI** (G.). Caratteri Esotici. 25 Proof specimens, believed to be those of some exotic types, contained in the 1788 Manuale Tipografico.

8vo, buckram. Parma, Bodoni, 1788. **£25**

Of these neat and graceful exotic types, which won for Bodoni the admiration and the praise of all Europe, the following are herewith contained: 2 Arabi, 1 Siriaco, 1 Brachmanno, 1 Slavonico, 2 Turchi, 1 Illirico, 1 Armeno, 1 Tibetano, 1 Punico, 1 Palmireno, 2 Tedeschi, 1 Persiano, 1 Samaritano, 1 Caldaicco, 1 Siro-Estranghelo, 1 Copto, 2 Ebraici, 1 Rabbinico, 1 Finicio, 1 Persiano, and 1 Russiano.

The Russian type-specimen, though evidently intended for the 1788 8vo Manuale, did not, however appear in it. At least Lama, makes no mention whatever, of it.

405 **BODONI** (G.). Rare Type Specimens of three Caretteri Esotici: Arabo, Malabarico, and Siriaco-Latino.

4to, buckram. Parma, Bodoni, 1788. **£10 10s**

In 1788 the King of Portugal, wishing to send a mission to the Malabar district, entrusted to Bodoni, the care of shaping some Arabian, Malabaric, Syriac, & Tibetan Types, for the use of the printing press in Goa. Those contained in this volume are the Arabian and the Malabaric, and a bible leaf printed in Syriac and Latin. These are very rare. (See, Joseph de Lama's *Vita del Cavaliere Giambattista Bodoni*).

406 **HERDINGH EN DU MORTIER.** Proeve van Letteren, welke gevonden worden ter Boekdrukkeryë van Herdingh en du Mortier te Leyden.

With printer's specimens of characters, vignettes, fleurons, etc. 8vo, original boards. Leyden, 1793. **£6 6s**

Not cited by Updike, *Printing Types*.

406a **PRADELL** (Viuda e Hijo de). Muestras de los grados de letras y viñetas que se hallan en el Obrador de fundicion, de la Viuda e Hijo de Pradell.

Containing numerous specimens of roman, and cursive types, and greek types; some ornamental letters, figures, mathematical and astronomical signs, music and delightful vignettes, flowers, and borders.

8vo, half calf.

Madrid, en la Oficina de Don Benito Cano, 1793. **£15 15s**

Updike (*Printing Types*, Vol. 2, p. 83, 84).

" The next book in the group is Muestras de los Grados de Letras y Vinetas que se hallan en el Obrador de Fundicion de la Viuda e Hijo de Pradell, Madrid. En la Oficina de Don Benito Canc, Ano de 1793. Eudaldo Pradell, the founder of this establishment (sometimes called the Catalan foundry), was a country boy of good family. He was first apprenticed to an armourer—as was Caslon to a gunmaker. He went to Barcelona when twenty years old, and there met the head of the Imprenta Real, Pablo Barra. This man urged Pradell to become a type-cutter, as Spain needed such a workman. After a good many difficulties, Pradell produced four fonts which were brought to the attention of Carlos III., who gave him a pension in 1764. Pradell, in a biographical note to this specimen, is called el primer inventor en España de esta Arte. He set up a foundry in Madrid, where he pursued his trade successfully, and he departed this life in 1788. In the next year his son Eudaldo, who continued his father's business, was also pensioned by the King.

The peticano, lectura, texto, and entredos were the first types that the elder Pradell finished. The body of the letter is, in some cases, large compared with its ascenders. The descenders are generally short, which partly accounts for the rolling look of the fonts in large sizes. Pradell's italic fonts have the pen-work appearance which was such a feature of Spanish eighteenth century types. The ornaments in his book show the Bodoni and Fournier influence, modified by Spanish rendering. There is an assortment of mathematical signs and some large arabic numerals—the latter reminiscent of Bodoni. Music-types, a supply of awkward, heavy tilting-letters, flowered letters, and nine pages of " flowers " complete a very interesting volume.

407 **IFERN** (Pedro). Muestras de los Caractères que tiene en su Obrador Pedro Ifern, fundidor en esta Corte. Interesting specimens of types and ornaments.

16mo, wrappers. Madrid en la Imprenta de Fermin Thadeo Villalpando, 1795. **£15 15s**

Updike. (*Printing Types*, Vol. 2, p. 84, 85).

The prefatory note to this 16mo volume reads: "These printing characters are cast from the punches and matrices which were entirely the work of Don Eudaldo Pradell, first inventor of them in Spain, for which he was pensioned by His Majesty in the Year 1764, which matrices are now the property of Pedro Ifern, being part of the dowry of his wife Doña Margarita Pradell, and which are dealt in by virtue of the royal order following,"—which is appended, dated August 16, 1790. Ifern's specimen is a pretty little book got up with considerable taste and showing naturally much the same collection as his mother-in-law's more ambitious volume; but the paper is lighter and more attractive than the Pradell specimen, and shows off both types and ornaments better. The ornaments are not quite the same. Many of them are derived from French sources and some from English, but they are all treated in a very Spanish way.

408 **MUESTRARIO DE IMPRENTA.** Printer's specimen Book of Roman, Script, and Oriental types, flowers, music vignettes and figures. The contents give a History of Printing beginning with Gutenberg and treating more especially of Spanish Printing.

(Madrid), circa 1795. **£5 5s**

THE PRESENTATION COPY.

409 [**BODONI.**] Oratio Dominica in CLV. Linguas, versa et Exoticis characteribus plerumque expressa.

Folio, half vellum. Parma. Bodoni, 1806. **£35**

With an additional printed leaf, showing that the book belonged to Eugène Beauharnais, the Vice-roy of Italy, to whom, indeed, the book had been dedicated by Bodoni.

Updike, *Printing Types*, Vol. II., pp. 68-9. "In 1806 the Oratio Dominica, is another masterly showing of what Bodoni could do in foreign and ancient alphabets." It was printed at the suggestion of Pius VII., who in May, 1805, had passed through Parma on his way from the Coronation of Napoleon. It was intended to outdo a like work published by the Imprimerie Nationale at Paris. Bodoni's book was dedicated to Eugène Beauharnais, Viceroy of Naples, *to whom he personally presented a copy*. In return for this work, Bodoni received a pension and an offer of the direction of the Royal Printing House at Milan."

409a ——— Another Copy. Half morocco, by Larrivière. **£35**

410 **DIDOT** (Pierre). Spécimen des Nouveaux Caractères de la Fonderie de P. Didot, l'Ainé. Some of Pierre Didot's Poems, adapted by himself to his own printing specimens.

4to, original boards. Paris, (Chez Didot, L'Ainé, et Jules Didot, Fils.), 1819. **£5 5s**

Updike, *Printing Types.* "The development of this Didot letter is shown in the Spécimen des Nouveaux Caractères . . . de P. Didot l'ainé of 1819. Here we see a new style of French type in full swing. Pierre Didot says these fonts were engraved under his personal supervision by the type-cutter Vibert, whom he assisted (and probably inordinately tormented) for three hours a day for ten years to get things to his mind. François Ambroise Didot, it should be remembered, had re-formulated a system of type-measurement—one reason why his style of type became so popular with printers. His son applied this mathematical sense to type-design, with a resultant rigidity which is a mark of early nineteenth century "classic" French fonts. Almost every trace of pen-quality vanished in these types. It is an alphabet "regularized" to a painful degree; though very perfect and very brilliant."

410a ——— Another Copy. Together with: Essai d'un Nouveau Caractère, offrant un Essai Lyrique de P. Didot, L'Ainé.

4to, original boards. Paris, 1819-1821. **£5 5s**

411 **BRUCE** (George). Printer's Specimens of types, borders, signs, head- and tail-pieces, and newspaper ornaments, also minor illustrations, and large vignettes.

8vo, original wrappers. New York, 1824. **£3 3s**

Updike, *Printing Types*, Vol. I., pp. 32-33. "George Bruce of New York formulated in the first quarter of the nineteenth century, a plan based on the theory that bodies of type should increase by arithmetical progression—that small pica should be made as much larger than long primer as bourgeois was larger than brevier. This system, which De Vinne calls ingenious and scientific, was not adopted except in Bruce's own foundry."

412 **(DIDOT.)** Caracteres Yngleses y Goticos de Mr. Didot, y Vinetas y Florones del mismo. Specimens of Didot's English and Gothic types and some vignettes and fleurons.

4to, original half calf.

Madrid, en la Imprenta Real, 1827. **£7 7s**

413 **FIGGINS** (Vincent). Specimen of printing types, by Vincent Figgins, Letter Founder, West Street, West Smithfield, London.

Royal 8vo, original boards. London, 1828. **£5 5s**

Not cited by Updike, *Printing Types.*

414 **DUVERGER** (E.). Album Typographique de l'Imprimerie Royale.

Containing numerous specimens of types, music, title-pages and maps, some in colours, ornaments in gold, bronze and colours, reproduced after the drawings of Aimé Chenavard.

Folio, French red morocco richly decorated, with the Royal French Arms on the sides, watered silk doublures and fly leaves.

Paris, Imprimerie Royale, 1830. **£21**

This album was printed for, and presented to King George 1st and Queen Caroline of the two Scillies when they visited the Imprimerie Royale.

Queen Caroline was the sister of Napoleon and the widow of the famous Murat.

415 **CLEMENT-STURME.** Suplemento a las muestra de los caracteres de la fundicion de J. B. Clement-Sturme y Compania. Type-founder's specimens of types, vignettes, borders, etc.

4to, wrappers.

Valencia, (Imprenta de Manuel Lopez), 1833. **£5 5s**

Updike, *Printing Types*, Vol. II., p. 196.

416 **BLAKE & STEPHENSON.** Specimen of Printing Types by Blake and Stephenson (Successors to Mr. Caslon, of London), Letter-founders.

Royal 8vo, original cloth. Sheffield, 1834. **£4 10s**

Not quoted by Updike, *Printing Types*.

417 **BOLONA** (José S.). Muestras de los caracteres de letras de la Imprenta de Marina de la propiedad de Don José Severino Bolona.

Containing a great variety of printer's type specimens, initial letters, illustrations, vignettes, fleurons, borders, and various kinds of ornaments.

4to, half leather. Habana (Imprenta de la Marina de este Apostadero por S.M.), 1836. **£5 5s**

Some of the illustrations have been coloured and a few of the vignettes cut out.

Not quoted by Updike, *Printing Types*.

418 **DRESLER** (Fr.) und **ROST-FINGERLIN.** Auszug aus den Schrift-Proben der Schrift-Schneiderei, Schrift-, Stereotypen- und Metall-Buchstaben-Giesserei.

Printer's Specimens of printing.

4to, half bound, t. e. g. Frankfurt a.M., August 1837, **£1 5s**

Not quoted by Updike.

419 **(MONASTERY OF S. LAZARUS, VENICE).** Prayers in 24 Languages.

A remarkable collection of type specimens from the press of the famous Armenian Monastery of S. Lazarus in Venice.

With engraved portrait, and one other illustration.

8vo, half pigskin, g. e. Venice, 1837. **£4 4s**

Not quoted by Updike, *Printing Types.*

420 **ENSCHEDÉ EN ZONEN** (Joh.). Proeve van Drukletteren.

Thick 8vo, boards. Haarlem, 1841. **£2 12s 6d**

Mentioned in Updike's "*Printing Types*," Vol. II., p. 197.

421 [**TURIN.**] Saggio della Stamperia Reale di Torino.

Printer's Specimens of types, vignettes, head- and tail-pieces, borders, ornaments, etc.

8vo, boards. Turin, 1842. **£5 5s**

Not quoted by Updike.

422 **LA LAU** (J. G.). Proeve van Letteren der Boekdrukkerij.

Together with:

Bijlage tot de Proeve van Letteren der Boekdrukkerij.

Printer's specimens of characters, print samples, labels, filets, borders, vignettes, and head-pieces.

8vo, half morocco. Leyden, 1844-1853. **£4 4s**

Not quoted by Updike.

423 **CLEMENT** (Juan). Fundicion de Caracteres de Juan Clement. Containing specimens of Roman, Cursive, Gothic ,and American Types; various kinds of fancyful types, vignettes, fleurons, etc.

Royal 8vo, wrappers. Valencia, Monfort, 1846. **£5 5s**

Not quoted by Updike.

Two or three flowers cut out.

424 **BRILL** (E. J.). Het Gebed des Heeren, in veertien Talen. Strekkende tot Proeve van Letters, van het Gewood Europeesch Karakter Afwijkende.

4to, cloth. Leiden, 1855. **£3 3s**

Not quoted by Updike.

The specimens include Hebrew, Samaritan, Coptic, Persian, Tartar, Japanese, Greek, etc.

425 **ENSCHEDÉ ET FILS** (Joh.). Spécimen de Caractères Typographiques Anciens qui se trouvent dans la collection Typographique.

With engraved title-page, and numerous specimens, etc.

4to, half morocco, uncut. Harlem, 1867. **£4 4s**

One of 100 copies printed.

Not quoted by Updike.

426 **COCHIN** (Charles Nicolas). Collection de vignettes, fleurons, et culs-de-lampes: ou Suite chronologique de Faits relatif à l'Histoire de France.

With 40 delightful vignettes on 31 leaves. One of particular interest, showing a printing press.

4to, original calf. Paris, 1867. **£4 10s**

427 **GINESTA** (Miguel). Coleccion de los Caractéres de la Imprenta de Miguel Ginesta. With a list of books printed in Spain in the XVth Century at end.

8vo, original wrappers. Madrid, 1872. **£2 10s**

Not quoted by Updike.

428 **THIEME** (G. J.). Proeven van Photozincographiën uit het Atelier van G. J. T. With some full-page specimens of reproductions.

Large folio, wrappers. Arnheim, 1881. **6s**

Contains some specimens of curious capitals.

429 [**LISBON.**] Provas da Fundiçao de Typos da Imprensa Nacional.

Containing a great variety of Portuguese type specimens, flowers, borders, ornaments of all kinds, vignettes, initial letters, etc.

4to, cloth. Lisbon, 1888. **£3 3s**

Not quoted by Updike.

430 **ROELOFFZEN & HUBNER.** Proeven van Reproduction in Zink voor de Boekdrukpers.

Printers' specimens of illustrations and dentelles, with a supplementary book of the factories.

4to, gilt cloth covers. Amsterdam, 1888. **7s 6d**

431 **CAMPO** (Alberto del). Tipografia Franco-Española.

Printer's Specimens of characters, vignettes, borders, fleurons, initial letters, head- and tail-pieces, and silhouettes.

4to, original wrappers. Madrid, 1891. **5s**

432 **KOEHLER** (Bernhard). Freisliste No. 33a Stempel-Utensilien Paginir-u. Numerir-Maschinen Permanent-Farbekissen Stempel-farben und Signirtuochen, etc.

4to, wrappers. Berlin (1896). **2s**

433 **FUENTE** (Angel de la). El Nacional Muestrario, 1897.

Printer's specimen types, vignettes, advertisements, flowers and initial letters.

Royal 8vo, wrappers. N.P. (Madrid), 1897. **£1 1s**

434 **LUDWIG & MAYER.** Unsere Zick-Zack in praktischer Verwendung.

Oblong 8vo, wrappers. Frankfurt a. M. (1900). **2s 6d**

435 **OPPENHEIM** (I.). Geïllustreerde Beschyrijving der Electrische Drukkerij.

4to, wrappers. Groningen (1900). **6s**

436 **SCHELTER** (J. G.) and **GIESECKE.** Zeitungs und Accidenzschmuck; Palmetteneinfassung.

4to, wrappers. Leipzig (1901). **5s**

437 **KRAUSE** (Karl). Karl Krause und Sein Werk. Die Maschinenfabrik K.K., Leipzig zur Feier des Jubiläums des Fünfzigjährigen Bestehens der Fabrik geschildert von Theodor Goebel.

Profusely illustrated with full-page photographs of the works, etc.

Large oblong folio, green watered-silk, gilt border and lettering.

Leipzig, 1905. **£2 15s**

438 **TYPOGRAFISCHE MEDEDEELINGEN.** Containing numerous photographic and other illustrations, specimens of advertisements, types, ornaments and reproductions in colour.

In 6 vols., large and small 4to, half cloth.

Amsterdam, 1905-1917. **£10 10s**

A fine set, Vols. I.—XIII.

439 **KLINKHARDT** (Julius). Der Schriftgiesser; Mitteilungen und Neuheiten für das graphische Gewerbe. Vol. I., Part I. With some attractive designs for vignettes in the "nouveau art" style.

Folio, wrappers. Leipzig, 1906. **5s**

440 **MERGENTHALER.** Linotype-Setz-u. Zeilen-Giessmachine.
With illustrations.
Oblong 8vo, wrappers. Berlin, 1906. **2s 6d**

441 **MERGENTHALER.** Linotype. Antigua-Schriften.
Oblong 8vo, wrappers. Berlin, 1906. **2s 6d**

442 **CLARK & Co.** High-class Designs and up-to-date Electros for circulars, for programmes. (Catalogue No. 9).
4to, wrappers. London (1908). **2s 6d**

443 **MEDINA** (J. T.). La primera Muestra Tipografica salida de las prensas de la America del Sur. Reimpresion foto-litografica, con un breve prologo de J. T. Medina.
Title printed in red and black; with coat of Arms vignette; with beautiful head-and tail-pieces and four ornamental initial letters; also photo-lithograph of a large Coat of Arms.
Large 4to, half red morocco, t. e. g.
Santiago de Chile, 1916. **£2 2s**
One of 72 copies.

444 **MORISON** (Stanley A.). On Type Faces. Examples of the Use of Type for the Printing of Books. With an Introduction and Notes by Stanley Morison. Edition limited to 750 copies on Van Gelder paper.
Folio, cloth back, paper boards. London, 1923. **£1 10s**
This handsome volume will appeal to collectors, bibliographers, and librarians whose interest extends to modern fine printing. This volume presents the reader with specimens of beautiful and suitable types for book composition, from British, American, Dutch, German, French, and Italian foundries, with an introduction and valuable notes to each type.

445 **COURIER PRESS (THE).** Type Faces and Type Service.
With numerous illustrations of machines, various printing departments, printers' types, decorations, etc., etc.
4to, original boards. Leamington Spa, 1923. **2s 6d**

446 **McMURTRIE** (Douglas). Type Specimens. In an Exhibition held in November 1923, by the American Institute of Graphic Arts. A Contribution to Typography.

Second Edition revised.

8vo, boards. Chicago, 1924. **7s 6d**

447 **FRANKLIN** (Benjamin). Benjamin Franklin, Typefounder. A Note to accompany a facsimile reproduction of the Type Specimen of Benjamin Franklin Bache. The Equipment for which was assembled by Benjamin Franklin. By Douglas McMurtrie.

With 4-page facsimile broadside, of type specimens.

8vo, original wrappers.

New York, (privately printed), 1925. **8s 6d**

448 **AUDIN.** Les Caractères de Labeur de l'Imprimerie Audin à Lyon.

An Essay, by Marius Audin, on 'Les Epreuves de Caractères,' adapted by himself to his own printing specimens.

8vo, wrappers. Lyons, 1926. **5s**

§ III

PRINTERS' AUTOGRAPHS, PORTRAITS AND MEDALS

449 **FRANKLIN** (Benjamin, 1706-1790). American Printer and Statesman.

Half length, seated, holding paper in right hand, title under "The Politician."

Line engraving by T. Ryan after S. Elmer.

Size 13½ by 11¾ inches, with margins. 1824. **£3 3s**

450 **FRANKLIN** (Benjamin).

In oval, half length, wig, white neckcloth, dark coat, vignette under.

Stipple engraving in colours by J. Chapman.

Size 6¾ by 4½ inches, with margins. 1806. **10s 6d**

451 **KOSTER** (L.), of Haarlem. The alleged inventor of typography.

An embossed silver medal by Van Swinderen.

Obverse: Portrait of Koster. Reverse: The Armories of Haarlem. A.D. 1740.

The medal measures 6¾ inches in circumference, and weighs 54 grammes.

Van Loon, Supplement, Vol. III., No. 147. **£3 3s**

452 **KOSTER** (L.).

An embossed silver medal by Holtzhey.

Obverse: Portrait of Koster. Reverse: A Poem in Dutch.

The medal measures 6 inches in circumference, and weighs 35 grammes.

Van Loon, Supplement, Vol. III., No. 146. **£2 2s**

453 **KOSTER** (L.).

Embossed silver medal by Van Swinderen.

Obverse: Portrait of Koster. Reverse: The Patroness of Haarlem. A.D. 1740.

The medal measures $5\frac{1}{4}$ inches in circumference, and weighs 28 grammes.

Van Loon, Supplement, Vol. III., No. 148. **£1 15s**

454 **KOSTER** (L.).

Embossed silver medal by C. Marshoorn.

Obverse: Portrait of Koster. Reverse: Printing Press. A.D. 1740.

The medal measures $4\frac{3}{4}$ inches in circumference, and weighs 15 grammes.

Van Loon, Supplement, Vol. III., No. 144. **£2 2s**

455 **KOSTER** (L.).

Embossed silver medal by V. Braemt.

Obverse: A genius near a printing press. Reverse: Latin inscription. A.D. 1823.

The medal measures 5 inches in circumference, and weighs 27 grammes.

Dirks Penningen, No. 214. **£1 15s**

456 **KOSTER AND THE INVENTION OF PRINTING IN HAARLEM.**

Embossed silver medal.

Obverse: Patroness of Haarlem. Reverse: Minerva with a type foundry.

The medal measures 4 inches in circumference, and weighs 9 grammes. **15s**

457 **KOSTER AND THE INVENTION OF PRINTING IN HAARLEM.**

Embossed silver medal.

Obverse: Patroness of Haarlem. Reverse: Minerva with a type foundry.

The medal measures 4 inches in circumference, and weighs 7 grammes. **18s**

"THE HISTORY OF PRINTING IN OXFORD."

458 **WALLIS** (John, 1616-1703). Mathematician. Founder of the Royal Society.

AUTOGRAPH LETTER SIGNED.

3½ pp., folio. London, 23rd June, 1691.

(SEE ILLUSTRATION, PLATE NO. II.). **£52 10s**

"In answer to yours of June 20 concerning the business of printing, the brief history is this. As to the Universities right of printing (all manner of books vendible) before our Charter of K. Ch. I., it is not needfull to trouble you at present, but the art of printing was first brought into England by the University (and at their charges) and here practised many years before there was any printing in London, and we have been in the continuall possession of it ever since, and long before there was any restraint put upon printing, which was not at all till Queen Elizabeth's time, about 8° of Car. I. (and by several Charters since) our ancient right is recognized and further granted to us, beside which Charter Arch. Bp. Laud did procure from the Stationers of London (by Indenture under their Seal) a grant from them of one Copy (for the Bodlyon Library) of all books thenceforth to be printed in their Company in consideration of a Leas to them granted of transcribing Copies (in that Library) of manuscripts there for them to print and Sr. the Bodly gave to the Company a piece of place of 60lb., but this (tho for some time while Arch. Bp. Laud lived it was in part observed) hath since been wholly neglected, and they give us none upon that account.

There was at the same time an agreement between the University and that Company for 3 years in behalf of the Company, the Ks. printers and Mr. Norton with a Covenant to renew at the end of that 3 years. Whereby the University agreed to forbear the printing of certain Books: and the Company to pay 200£ a year for such forbearance: which 200£ was (by agreement amongst themselves) to be raised in a certain proportion, viz. (so much by the Company, so much by Ks. printers, and so much by Mr. Norton), but as to this partition between themselves, the University was not concerned, this 200£ was paid for the first 3 years and the agreement renewed, (with the Covenants) for another 3 years and observed I think for some time: but the Wars coming on, the University did still forbear printing, but the Stationers gave us no money, and thus it continued till about the year 1653, nor would the Company be prevailed with, either to renew their old agreement, or enter into any new one to that purpose: but did Injoy the benefit of any forbearance without giveing us any Consideration for it.

"The University hereupon gave leave to their printers (Leichfield and Hall) to comprint with these divers beneficiall books which presently brought them to seek terms of agreement, (that being the only means to bring them to reason), and it was then agreed to forbear, they paying the rent of 120£, which fall of rent was agreed to, upon their great complaint of poverty and trade: After the return of K. Ch. 2d. Dr. Bayly, when he was Vice-Chancellor) brought it up to the old rent of 200£, and so it was continued for some while. When the University dissolved their power on Dr. Fell (since Bp. of Oxford) and some others they continued the like agreement with the Company (in behalf of themselves and those others concerned with them) which continued for some time longer, but after a while the Ks. printers of Bibles (presumeing that we had not stock enough to Comprint Bibles with them) broke off the agreement and would pay them their proportion no longer, bidding us

(Continued over)

Wallis (John)—*continued.*

print bibles, if we pleased, they would give us nothing to forbear. Meanwhile the Company and Mr. Norton (being well aware that we might with a little stock be able to do them a prejudice, by printing gramers, almanacks and schoolbooks) were willing to continue their agreement as to their proportions, whereupon the Bishop and Dr. Yates (continuing to pay us 200£ as before, did agree with the Company and Mr. Norton (for so much as their proportion came to), but did bear the Loss (out of their own purse) of that which the Ks. printers were to pay: and this for divers years before they could put themselves into a Capacity of printing Bibles. After some years Dr. Yates brought into the stock (as I have been told) a stock of 4 or 5 thousand pounds, which did enable them to get upon the printing of Bibles, thereupon the Bp. and he printed a Bible in 4to which the Ks. printers being aware of, did print another Just in the same volume and sold it to Loss, and did Lose by it (as themselves did acknowledge) about 500£ designing thereby to break our design in printing by forcing ours to sell so cheap as to Lose by it, or els to have the bibles Lay upon their hands unsold, whilst themselves would make themselves whole by getting a higher price upon Bibles in other Volumes and thus they threatened to do with whatsoever volums we should print; presuming that we were not in a capacity to print in all volums, the Bp. and Dr. Yates finding themselves thus overreached, found it necessary to take in with them some London Booksellers, as well for the better vending of books which did already lay upon their hands as for the increase of their stock that they might be in a Capacity to print in other volumes also: which did effectually Counterwork that design. Hereupon they first took in Moses Pit and one other, but finding this not enough to do the work, they further took in Mr. Parker and Mr. Guy, those took of all the books which the Bp. and Dr. Yates had lying upon their hands, and did effectually set upon printing the bible in several volumes. With so much strugling it was (and with at great Charges) before we could get into a capacity of printing bibles without great Loss. . . . Their next attempt was by setting a multitude of presses to work to print vast numbers and by selling them cheap to break our printers so that now the Contest was whether (who) should print most and sell cheapest: whereby the price of bibles (for the advantage of the publick) was brought down to Less than half of what they were before sold at: and many hundred thousands of Bibles printed and sold more than otherwise would have been and our own people at home and abroad (in our own plantations) furnished from hence; which before were wont to be furnished (in vast numbers) from Holland (where Bibles were printed far more than in England, because cheaper) for the Ks. printers did not now print and sell fewer Bibles (by reason of our Comprinting), but only they sold them cheaper. Their next attempt on us was by a long suit in Chancery, for 2 or 3 years, to the charges of a great many hundred pounds (borne as before partly by the University, partly by the Bp., and partly by the printers), wherein (we thought) the Ld. Keeper North bore very hardly upon us (and was afterwards convinced that he had done so). But did at length admit us to a tryall at Comon Law. . . After this they vexed us with 2 suits at Comon Law, one in the name of the Ks. printers, the other in the name of the Company; to which we were forced at great charges to put in Pleas: and have it argued at the Barr divers times; but finding the Court inclinable to do us right, they have (by delatory proceedings) kept it from Judgment and the suits, are still depending. They then prevailed with the Bp. of Oxford to separate the interests, and whereas before . . . they had let the whole to our printers at 200£ and left it with them to agree with the Company upon the point of forbearance." Etc., etc.

§ IV

PAPER-MAKING AND WATERMARKS

459 **ATAIDE E MELO** (Arnaldo Faria). O Papel como Elemento de Identificacão.

With reproductions of 211 Portuguese Watermarks, on 8 folding plates.

8vo, 88 pp., or wrappers. Lisbon, 1926. **2s**

A very useful guide for the identification of documents from the watermarks, of the paper on which they are written or printed, from 1494-1850.

460 **BLANCHET** (A.). Essai sur l'Histoire du Papier et de sa fabrication. Première Partie (all published).

Royal 8vo, original wrappers. Paris, 1900. **16s**

Presentation copy from the author.

461 **BOFARULL Y SANS** (Francisco de A. de). Los Animales en las Marcas del Papel, por . . el Jefe del Archivo General de la Corona de Aragon.

Profusely illustrated with facsimile watermarks.

4to, original wrappers. Barcelona, 1910. **£2 2s**

An interesting publication, giving an outline of the history of watermarks, in general, and of the quaint animal forms in particular, which have been in use since the middle ages.

462 **BOFARULL Y SANS** (F. de). La Heraldica en la filigrana del papel.

With numerous illustrations of watermarks.

Royal 8vo, wrappers. Barcelona, 1901. **10s 6d**

THE STANDARD WORK ON WATERMARKS.

463 **BRIQUET** (Ch. M.). Les filigranes. Dictionnaire historique des marques du papier dès leur apparition, vers 1282 jusqu' en 1600.

With 39 illustrations in the text, and 16,112 facsimiles of watermarks on 1,500 plates. Excellent photographic reprint.

4 vols., 4to, cloth. Leipzig, 1923. **£12**

The famous work of Charles Briquet appeared first in 1907. That edition was only printed in a few copies, and was immediately out of print. Since then the book is almost impossible to find, and is still to-day the only reference book of the kind. Very often it is only possible, by means of the watermarks, which are almost completely reproduced here in their entirety, to date old books and localize and date manuscripts or parts of manuscripts. It is also of great importance for historians who have to deal with documents that are uncertain and undated. The text of 836 pages is of great importance for the elucidation of watermarks.

464 **BRIQUET** (C. M.). Les Anciennes Papeteries du Duché de Bar et quelques filigranes Barrois de la seconde moitié du XVe siècle.

With reproductions of early watermarks in the text.

8vo, original wrappers. Besançon, 1898. **7s 6d**

465 **BRIQUET** (C. M.). Notions pratiques sur le papier.

With illustrations of watermarks, wiremarks, waterlines, etc., in the text.

8vo, original wrappers. Besançon, 1905. **7s 6d**

This work, which treats of many kinds of paper from the early fourteenth century onwards, shows us that although paper in itself may not interest us, we have only to think of the wonderful books and engravings that have been printed on it to appreciate fully its true value.

466 **BRIQUET** (C. M.). Les Filigranes ont-ils un sens caché? Une Signification Mystique ou Symbolique?

8vo, original wrappers. Besançon, 1910. **10s 6d**

467 **BRIQUET** (C. M.). Les Moulins à papier des environs de Tulle.

8vo, original wrappers. Besançon, 1912. **7s 6d**

A detailed account of the paper-mills in the neighbourhood of Tulle.

468 **BRIQUET** (C. M.). De la valeur des Filigranes du Papier comme moyen de déterminer l'age et la provenance de documents non datés.

8vo, wrappers. Geneva, 1892. **7s 6d**

469 **BRIQUET** (C. M.). De quelques industries nouvelles dont le papier est la base.

8vo, original wrappers. Geneva, 1885. **7s d**

470 **BRIQUET** (C. M.). Associations & Grèves des ouvriers papetiers en France aux XVIe et XVIIIe siècles.

8vo, original wrappers. Paris, 1897. **7s 6d**

An interesting essay, in which the author points out that although the word "Grève" when used in such phrases as "faire grève," or "se mettre en grève," was not to be found in the dictionary until 1877, and is therefore comparatively modern, it should not be taken for granted that workmen and their masters always worked together in perfect harmony. The author then gives a picturesque account of paper-making in the small French villages during the eighteenth century.

471 **BRIQUET** (C. M.). Recherches sur les premiers papiers employés en Occident et en Orient du Xe au XIVe siècle.

8vo, original wrappers. Paris, 1886. **12s 6d**

472 **CALKINS** (Earnest Elmo). 120 Years. An outside viewpoint of Crane & Co. as Paper-Makers.

With facsimile and charmingly engraved head-piece.

Royal 8vo, original wrappers.

Dalton (Mass.) (privately printed), 1921. **£1 1s**

Presentation Copy signed by the Author. One of a limited edition.

473 **CLEMENSSON** (Gustave). Klippans Pappersbruck, 1573-1923).

With numerous illustrations of paper mills, autograph reproductions, title pages, and portraits in the text, and 169 remarkable reproductions of watermarks at the end.

4to, wrappers. Klippan, 1923. **£2 15s**

474 **HOYER** (E.). Le Papier, étude sur sa Composition, Analyses et Essais.

With one plate and a few diagrams.

8vo, original wrappers. Paris, 1884. **7s 6d**

475 **HUNTER** (Dard). Old Papermaking.

With frontispiece etching, 27 beautiful full page plates, of instruments pertaining to paper making, reproductions of old engravings and prints, several being in colour, and of labels used by early paper makers, also some specimens of watermarks, and some facsimile reproductions of printed and manuscript documents relating to paper making, besides numerous interesting illustrations in the text. With, at the end six specimens of paper ranging between the years 1480-1757, and three samples of paper with modern watermarks.

Large 4to, boards, uncut edges. Chillicothe, Ohio, 1923. **£25**

One of 200 copies on hand-made paper, numbered and signed.

Out of Print and scarce.

476 **HUNTER** (Dard). The Literature of Papermaking, 1390-1800.

With beautiful frontispiece facsimile of two manuscript pages written by Ulman Stromer in 1390, twenty-one inserted reproductions (some in red and black) of title-pages; also numerous reproductions from famous books on paper, of charming and instructive engravings, shewing the process of paper making and various scenes in old time paper mills.

Folio, unbound, in portfolio, half buckram. Chillicothe, Ohio, 1925. **£21**

One of 190 copies numbered and signed. Out of print and scarce.

477 **LACROIX** (A.). Historique de la Papeterie d'Angoulème suivi d'Observations sur le Commerce des Chiffons en France.

8vo, original wrappers. Paris, 1863. **£2 2s**

478 **MATTON** (A.). Les Anciennes Papeteries de l'Aisne.

4to, original wrappers. Laon, 1903. **15s**

479 **MIDOUX** (E.) & **MATTON** (A.). Etude sur les Filigranes des Papiers employés en France aux XIVe et XVe Siècles.

With numerous diagrams.

8vo, original wrappers. Paris, 1868. **£3 3s**

480 **MODEIRA DE SA.** Vindicação da Prioridade do fabrico de papel com massa de Madeira, como Descoberta Portugueza: sendo Fabrico intentado no principio d'este seculo nas Caldas de Visella, na provincia do Minho, na fabrica da Cascalheira em S. Joao das Caldas, na margem esquerda do rio Visella.

8vo, wrappers. Braga, 1867. **£1 1s**

481 **MONTESSUS DE BALLORE** (H. de). Alfa et Papier d'Alfa.

Containing numerous plates and diagrams, and a folding map.

8vo, original wrappers. Paris, 1909. **7s 6d**

Printed on "Papier d'Alfa."

482 **MUGNIER** (François). Lettres des Princes de la Maison de Savoie à la Ville de Chambéry (1393 à 1528). Les Filigranes des Papiers en Savoie.

8vo, original wrappers. Chambéry, 1888. **16s**

Presentation copy from the author. A numbered copy printed on papier du Japon.

483 **ONFROY** (H.). Histoire des Papeteries à la Cuve d'Arches et d'Archettes (1492-1904).

With illustrations.

8vo, half bound. Paris, 1904. **15s**

485 **ONFROY** (H.). Histoire des Papeteries à la Cuve d'Arches et d'Archettes (1492-1911).

With numerous illustrations.

8vo, half bound. Evreux, 1912. **15s**

486 **ONFROY** (H.). Les Papeteries à la Cuve d'Arches et d'Archettes.

8vo, original wrappers. Paris, 1903. **5s**

Presentation copy from the author.

487 [**PELÉE DE VARENNES** (J. H.)]. Les Loisirs des Bords du Loing, ou Recueil de Pièces Fugitives.

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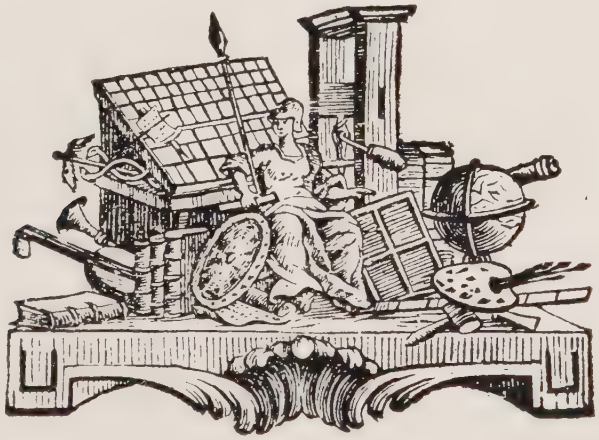

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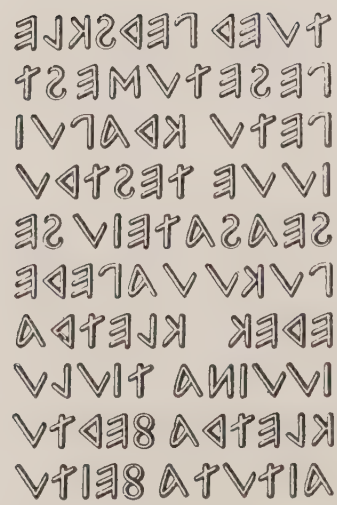

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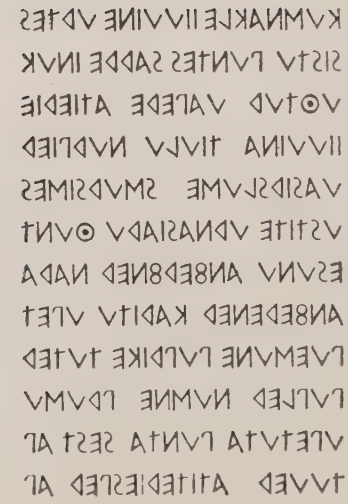

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(Continued over)

Gesamt Katalog der Wiegendrucke—*continued.*

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With frontispiece facsimile to both vols., and six plates of water-marks and signatures at the end of Vol. 2.
Large 4to, original boards, edges uncut.
London, 1877. **£5 5s**
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1176 **WILSON** (Lea). Catalogue of Bibles, Testaments, Psalms, and other Books of the Holy Scriptures in English.
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London, Privately Printed, 1845. **£2 15s**

1177 **WINSHIP** (George Parker). The Earliest American Imprints.
Small 8vo, wrappers. Milwaukee, 1899. **7s 6d**
One of 100 copies.

1178 **WOLBE** (E.). Handbuch für Antographen-Sammler.
With 132 facsimiles of autographs.
8vo, half cloth. Berlin, 1923. **10s 6d**

1179 **WOOD** (P. Worsley). A Hand-List of English Books in the Library of Emmanuel College, Cambridge, printed before MDCXLI.
Small 4to, original half buckram, uncut. Cambridge, 1915. **5s**

1180 **WORDWORTH** (Chr.). Bibliographical Essay on a printed Sarum Antiphonale.
8vo, wrappers (Extract). N.P., N.D. **2s 6d**

1181 **ZIBRT** (Cenek). Bibliographie Ceske Historie.
11 parts in 5 vols. (no more yet published).
Royal 8vo, original wrappers. Prague, 1900-1912. **£4 4s**
Vol. 5, contains the Komeniusbibliographie, the only complete copy which exists.

§ VI

BOOKS ON BOOKBINDERS AND THE BINDING OF BOOKS

1182 [**ALCOBACA.**] Index Codicum Bibliothecae Alcobatiae, in quo non tantum Codices recensentur, sed etiam quot tractatus Epistolas etc., singuli Codices Contineant, Exponitur, aliaque animadvertuntur notatu digna.

4to, half cloth. Lisbon, 1775. **£1 5s**

1183 **ANDREWS** (William Loring). Bibliopegy in the United States, and kindred subjects.

Title with charming engraved ornamental border.

With frontispiece illustration and 29 other bookbinding reproductions.

8vo, boards, t. e. g. New York, 1902. **£9 9s**

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1184 **ANTOLIN** (G.). La Encuadernacion del libro en España.

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1185 **ARMANDO** (V.). Estratto dell' " Archivio dell' Associazione Italiana fra gli Amatori di Ex-Libris " Anno 1 (unico).

With 10 bookbinding reproductions.

4to, wrappers. Italy (c. 1890). **7s 6d**

1186 **ARMORIAL BINDINGS FROM THE LIBRARIES OF THE KINGS AND EMPERORS OF FRANCE,** from Francis I. to Napoleon III. (Now in the Library of J. Pierpont Morgan).

Printed in red and black.

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London (Privately Printed), 1902. **£10 10s**

1187 **BAER** (Leo). Mit Holzschnitten verzierte Buchumschläge des XV. und XVI. Jahrhunderts.

8vo, original wrappers. Frankfort-on-the-Main, 1923. **16s**

1188 **BARWICK** (George F.). A Book Bound for Mary Queen of Scots, being a description of the binding of a copy of the Geographia of Ptolemy printed at Rome, 1490, with notes of other books bearing Queen Mary's insignia.

Large 4to, original wrappers, uncut. London, 1901. **£1 1s**

1189 **BELIN.** Catalogue d'un joli choix de Livres rares et précieux. Manuscrits avec miniatures, Livres d'Heures imprimés, Belles reliures anciennes. With illustrations of bindings and miniatures.

8vo, original wrappers. Paris, 1906. **10s 6d**

1190 **BELIN** (Th.). Livres Anciens de Provenances Historiques, Riches Reliures. Containing 96 plates of bindings.

8vo, original wrappers. Paris, 1910. **10s 6d**

1191 **BELLUCCI** (Antonio). Illustrazione di 22 ignote legature adèspote.

With 3 plates of bindings and an illustration in the text.

8vo, original wrappers. Naples, 1920. **10s 6d**

1192 **BERALDI** (Henri). Estampes et Livres.

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Royal 8vo, half morocco, panelled back, t. e. g., by Rivière.

Paris, 1892. **£5 5s**

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1194 [**BERTHELET** (Thomas).] **DAVENPORT** (Cyril). Thomas Berthelet, Royal Printer and Bookbinder to Henry VIII., King of England. With special reference to his bookbinding.

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Chicago (Caxton Club), 1901. **£8 8s**

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1195 **BICKNELL** (L.). Bookbindings from the Hessian Historical Exhibition illustrating the art of Binding from the XVth to the XVIIIth Centuries.
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1196 **BOLLERT** (Prof. Dr. Martin). Lederschnittbände des XIV. Jahrhunderts.
With 36 full-page plates of bindings.
4to, cloth. Leipzig, 1925. **£2 15s**

1197 **BONNARDOT** (A.). De la réparation des vieilles reliures, complément de l'essai sur l'art de restaurer les estampes et les livres, suivi d'une dissertation sur les moyens d'obtenir des Duplicata de Manuscrits.
Title-page printed in red and black.
8vo, half green morocco. Paris, 1858. **£1 5s**

1198 **BOSQUET** (Em). L'Art Nouveau? Lettre ouverte adressée à l'Auteur de la Notice: Le Style dans les Arts décoratifs appliqués à la reliure des livres.
8vo, original wrappers. Paris, 1896. **5s**
Presentation copy from the author.

1199 **BOULAND** (Dr. L.). Marques de Livres anciennes et modernes françaises et étrangères.
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1200 **BRASSINNE** (Joseph). La Reliure Mosane.
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1201 **BRUNET** (G.). Etudes sur la Reliure des Livres et sur les Collections de Bibliophiles célèbres.
8vo, original wrappers. Bordeaux, 1891. **£1 10s**

1202 **BUCK** (Mitchel S.). Book Repair and Restoration. A manuel of practical suggestions for bibliophiles, including some Translated Selections from: "Essai sur l'Art de Restaurer les Estampes et les livres, par A. Bonnardot, Paris, 1858.
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(Continued over)

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A concise and practical book for which there is a real need.

Of special interest to the Collector, the Rare Book Dealer, and the Librarian.

Containing clear and reliable instructions for removing stains, rebacking, repairing, preserving old bindings, etc. Also some remarks on binding and conditions of rarity in books.

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1203 **CASTRO E SOLLA** (Conde de). Super-Libros Ornamentaes.

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1204 **(CAXTON CLUB.)** Catalogue of an Exhibition of Nineteenth Century Bookbindings by the Caxton Club. December XVI. to XXX., 1897.

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1205 **CLOUZOT** (H.). Un Marché de Relieur sous Louis XIII.

8vo, original wrappers. Paris, 1905. **6s**

1206 **COBHAM** (Viscount) and **SIR HENRY TRUEMAN WOOD.** Report of the Committee on Leather for Bookbinding. Edited for the Society of Arts and the Worshipful Company of Leathersellers.

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1207 **COLLIJN** (Isak). Bok-Ock Biblioteks-Historiska Studier.

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1214 **FISHER** (Ernst). Bokbandets Historia.
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1215 **FLETCHER** (W. Y.). Foreign Bookbindings in the British Museum, selected on account of their beauty or historical interest. With introduction and descriptions. 65 finely coloured plates.
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Illustrations of 63 examples selected on account of their beauty or historical interest, with introduction and descriptions.
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1219 **GROLIER** (Jean), **LE ROUX DE LINCY** (A. J. V.), **PORTALIS** (Baron Roger) and **SHIPMAN** (Carolyn). Researches concerning Jean Grolier, his life and his library. With a partial catalogue of his books by Le Roux de Lincy.

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1224 **GRUEL** (Léon). Les Origines de la Reliure des livres. Livre de Comptes de Agnolo Ferrini, Chapelain-Relieur 1473-1489.

With two plates.

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An instructive little treatise on the work of one of the earliest known binders. The monk, Agnolo Ferrini, Chaplain of the Church of Santa Maria di Spicchio in Tuscany, was in charge of the manuscripts at his convent from 1473 to 1489. As the writer points out, it was the duty of these sacristan-librarians to read, classify, arrange and generally care for the books in the possession of their respective convents, and to add the industry of the bookbinder to that of librarian. Ferrini used to perform this labour of love (albeit less "professionally" perhaps, than some of the more famous early bookbinders of Italy, where this art flourished in the middle ages) in the intervals of doing general repairs, keeping the convent's accounts, and making diverse purchases, the records of which make quaint reading to-day.

This monk's account book, of which the present work treats, presents an amusing miscellany of entries, wheat, vegetables and vestments alternating with details of expenditure with regard to bindings, etc. Small loans are carefully noted down, with the date on which the repayment was due, and it is especially interesting to note the modest sums paid for the leather from which the bindings were evolved. Sevenpence is the price of a piece of red leather, while the monk's fee for binding two Grammar books for a Gilder's little boy is just over a shilling. The contemporary travelling expenses of a monk seem to have been equally modest, for we find that November 2nd, 1478, is the date set aside for the repayment by Brother Lorenzo, Chaplain of Giovanno de Empoli, of the sum of "one florin which I lent him, he having told me that he wished to go to Florence with Pieriano Grappino."

The two plates consist of an illustration of the binding of this account book, and a facsimile of one of the pages.

1225 **GRUEL** (Léon). Quelques Mots sur les Reliures exécutées pour Marguerite de Valois, Reine de France et de Navarre.

With plates and facsimiles of autographs.

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One of a limited edition of 170 copies. A charming essay on Marguerite's bookbindings, with some extremely interesting observations on the Court life of her time. The author quotes some delightful passages from Brantôme's "Eloge de Marguerite de Valois," whose beauty and grace are described as more characteristic of a Goddess from heaven than a princess on earth. To complete the character-sketch the author has also quoted some lines from Marguerite's own *Mémoirs*, which reveal the calm philosophy of her mind.

The frontispiece is a reproduction of the binding of one of the Queen's books, a volume of manuscript verses dedicated to Marguerite, the other illustrations being facsimiles of this manuscript, in the Pierpont Morgan collection.

1226 **GRUEL** (L.). Quelques mots sur l'exposition rétrospective de la Reliure au Palais de l'Industrie en 1894.

8vo, original wrappers. Paris, 1894. **6s**

1227 **GRUEL** (L.). Recherches sur les Reliures-Bouteille.

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1228 **GRUEL** (L.). Reliures en Vernis sans odeur. With illustrations.

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1229 **GUIGARD** (J.). Nouvel Armorial du Bibliophile; guide de l'amateur des livres armoriés. With numerous armorial illustrations.

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1230 **HANNOVER** (Emil). Kunstfaerdige Gamle Bogbind Indtil 1850 Det danske kunstindustrimeuseums udstilling 1906.

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1231 **HIERTA** (Baron P.). Ex Bibliotheca Fraemmestadiensi. Festskrift-tillagnad Friherre per Hierta pa Hans Femtioardsday den 25 Oktober, 1914.

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1232 **HOE** (Robert). One hundred and seventy-six historic and artistic bookbindings dating from the fifteenth century to the present time, pictured by etchings, artotypes, and lithographs after the originals selected from the Library of Robert Hoe.

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1237 **(LE GASCON.) RUDBECK** (J.). Allmanna Svenska Boktryckareforeningens Maddelanden. (Extract).

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1238 [**LOUBIER** (Hans).] Buch und Bucheinband. Aufsätze und Graphische Blätter zum 60 Geburtstage.

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1239 [**MAGNIN.**] **GIRAUD** (J. B.). Lucien Magnin, Relieur Lyonnais 1849-1903. With portrait of Lucien Magnin and 80 plates of bindings.

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1240 **MAHUET** (Cte Antoine de) and **ROBERT** (Edmond des). Essai de répertoire des Ex-Libris et Fers de Reliure des Bibliophiles Lorrains.

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1244 **MAUL** (Joh.). Deutsche Bucheinbaende der Neuzeit. With 40 plates.

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1245 **MAZEROLLE** (F.). Documents sur les Reliures Miniaturistes & Calligraphes des Ordres Royaux de Saint-Michel et du Saint-Esprit publiés par F. Mazerolle. With one plate and three pages of reproductions.

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1246 [**MEARNE.**] **DAVENPORT** (Cyril). Samuel Mearne binder to King Charles II.

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1247 **MEUNIER** (Charles). La Reliure Française, ancienne et moderne. Conférence faite chez la Madame la Marquise de Clermont-Tonnerre par Charles Meunier 23 Janvier 1909. Red and black title.

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1248 **MIQUEL Y PLANAS** (R.). Restauracion del Arte Hispano-Arabe en la decoracion exterior de los Libros.

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The plates illustrate some fine examples of original Hispano-Arab bindings of the XVth century, with excellent modern reproductions. The sketches in the text illustrate the details of decoration.

1249 **MONOGRAPHS ON BOOKBINDING.** Vol. I. Maioli, Canevari, and others. By G. D. Hobson. Contents:—

1. A group of bindings decorated with plaquettes.
2. Sixteenth century bindings with architectural decoration.
3. The bindings of Thomas Maioli, with list of about 90 examples, fully described and classified.
4. Apollonio Filareto and his bindings.
5. The great Canevari myth: an attempted identification of the true owner of these famous bindings, with a list of over 100 specimens and rules for distinguishing genuine examples from forgeries.

Royal 8vo, cloth. London, 1926.
Price approximately **£3 13s 6d**

In all these essays the author breaks new ground: No. 1 appeared in "The Library," June, 1924, but has since been greatly expanded and largely rewritten in the light of new discoveries. It deals with a group of bindings, most of which belonged to Jean Grolier, and brings new evidence to the controversy whether the bulk of the great collector's bindings were of French or Italian workmanship.

No. 2 discusses two little known groups of sixteenth century bindings, and incidentally brings evidence to show that a remarkable binding in the British Museum, hitherto considered to be a modern forgery, is a genuine example of Renaissance work.

No. 3 is the first detailed and scientific study ever made of the bindings of this mysterious collector. Mr. Hobson has been remarkably successful in tracing the

(Continued over)

Monographs on Bookbinding—*continued.*

books which composed his library, and the results of his investigations are startling and are likely to modify the whole study of sixteenth century binding.

No. 4 gives an account of an almost forgotten Italian politician who owned some beautiful bindings, now very rare, a list of which is given.

No. 5 prove conclusively that Demetrio Canevari never owned the famous bindings decorated with the medallion of Apollo and Pegasus which for over sixty years have been associated with his name. It suggests who the true owner may have been, discusses when and where they were executed, and relates them to other Italian bindings of the period.

The lists of bindings are a feature of the essays: so far as possible the successive owners of each binding are named, and references given to reproductions where any exist.

With about 50 illustrations, of which six will be in colours, almost all of bindings hitherto unpublished.

1250 [**NEWBERRY LIBRARY.**] Bookbindings. Notes descriptive of an exhibition of bookbindings of the Fifteenth to the Nineteenth Centuries, together with a select List of Books on bookbindings and bookbinding.

8vo, wrappers. Chicago (Newberry Library), 1923. **2s 6d**

1251 **NILSSON** (Axel). Bokbandsdekorens Stilutveckling.

With 84 reproductions of fine bindings.

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1252 **OLIVIER** (Dr. Eugène), **HERMAL** (Georges) & **DE ROTTON** (Capitaine R.). Manuel de l'amateur de Reliures Armoriées Françaises.

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7 vols., 4to, in portfolios. Paris, 1924-1925. **£3 15s**

1253 [**PARIS.**] Statuts et réglements pour la communauté des Maistres Relieurs et Doreurs de livres de la ville et Université de Paris. Par Messrs. Jacques-Augustin Bonnet, Alexis-Nicolas Ducastin, Pierre Anguerand & Antoine-Joseph Monvoisin.

8vo, calf, three-line gilt borders. Paris, 1750. **£6 6s**

1254 [**POMPADOUR.**] Catalogue des Livres de la Bibliothèque de feue Madame La Marquise de Pompadour, Dame de Palais de la Reine.

8vo, calf. Paris, 1765. **£4 4s**

1255 **POOR** (William). **PENE DU BOIS** (Henri). American Bookbindings in the Library of Henry William Poor. Described by Henri Pène du Bois. Illustrated in Gold-leaf and Colors by Edward Bierstadt.

With frontispiece illustration and 38 colour plate illustrations of beautiful bindings.

8vo, cloth, gilt, uncut edges. New York, 1903. **£3 10s**

One of 200 copies on Holland hand-made paper.

1256 **PRIDEAUX** (S. T.). Bookbinders and their Craft.

With 9 reproductions of bookbindings, and numerous other illustrations.

4to, boards. New York, 1903. **£4 10s**

1257 **PRIDEAUX** (Sarah T.). A Bibliography of Bookbinding.

8vo, original wrappers. London, 1892. **18s 6d**

1258 **QUARITCH** (B.). A Collection of Facsimiles from Examples of Historic or Artistic Book-Binding, illustrating the History of Binding as a Branch of the Decorative Arts. With descriptions.

Illustrated with 103 full-page plates, finely reproduced in colours.

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London, 1889. **£9 15s**

1259 **QUENTIN-BAUCHART** (E.). La bibliothèque de Fontainebleau et les livres des derniers Valois, à la Bibliothèque Nationale (1515-1589).

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Royal 8o, original wrappers, vellum paper. Paris, 1891. **£1 1s**

1260 **QUENTIN-BAUCHART** (E.). La Reliure Moderne au Musée Galliera.

8vo, original wrappers. Paris, 1902. **6s**

1261 **QUENTIN-BAUCHART** (Ernest). Les Femmes Bibliophiles de France (XVIe, XVIIe and XVIIIe siècles). With title-pages in black and red. With numerous plates of coats of arms and reproductions of bindings (one double-page).

2 vols., royal 8vo, bound in tapestry. Paris, 1886. **£10 10s**

One of 50 copies printed on papier de Chine.

1262 ——— Another Copy, unbound. **£10 10s**

1263 **RIVIERE** (R.). Examples of modern bookbinding designed and executed by Robert Rivière and Son. With 69 plates, some in colours.
4to, cloth. London, 1919. **£2 2s**
One of 200 copies.

1264 **ROSSI** (Filippo). Mostra storica della Legatura artistica in Palazzo Pitti.
With 24 reproductions of bindings at the end.
8vo, original wrappers. Firenze, 1922. **7s 6d**

1265 **RUDBECK** (Gustaf). Broderade Bokban fran aldre tid.
With 39 plates (6 in colours) of fine bindings.
Folio, wrappers. Stockholm, 1925. **£3 3s**
One of a limited edition.

1266 **RUDBECK** (J.). Konstnarliga Bokband Fore Ar 1800. En historisk Ofversikt.
With frontispiece and 24 reproductions of bookbindings.
4to, wrappers. Stockholm, 1910. **4s**

1267 **RUDBECK** (J.). Ett Kristinaband.
With one full-page reproduction of bookbinding, and one illustration.
4to, wrappers. Stockholm, 1915. **4s**

1268 **RUDBECK** (J.). Om Grolier Band I sverige och ett bidrag Till utredning om Grolier Bandend Harkomst.
With 47 full-page plates, numerous illustrations in the text of petits-fers, autograph reproductions, and various bookbinding ornaments.
4to, wrappers. Stockholm, 1914. **14s 6d**

1269 **SALA** (Rafael). Marcas de Fuego de las antiguas Bibliotecas Mexicanas.
With 1 folding plate and 56 plates of binding brands.
Small 4to, wrappers. Mexico, 1925. **12s 6d**

THE BEST BOOK ON ORIENTAL BOOKBINDING.

1270 **SARRE** (F.). Islamic Bookbindings. Translated from the German Manuscript by F. D. O'Byrne. With descriptions and reproductions in colour of 36 beautiful Oriental bindings, and other illustrations.

Large folio, half bound. London, 1924. **£5 5s**

A limited edition.

1271 **SAVIGNY DE MONCROPS.** Quelques mots sur Différentes Reliures du Calendrier de la Cour au XVIIIe Siècle.

8vo, original wrappers. (Paris, about 1900). **5s 6d**

1272 **SCHMIDT** (Adolf). Bucheinbände aus dem XIV-XIX Jahrhundert in der Landesbibliothek zu Darmstadt.

With 100 plates of 162 reproductions of beautiful bookbindings, a great many of which are in colours.

Folio, cloth. Leipzig, 1921. **£7 15s**

1273 **SJOGREN** (Arthur). Svenska Kungliga och furstliga Bokägaremärken, inklusie dedikations och donations exlibris. Med ett Föror av Johannes Rudbeck.

With 352 full-page plates, and numerous other illustrations of Swedish Royal Bindings.

Thick 4to, original wrappers, uncut. Stockholm, 1915. **£5 5s**

1274 **THEELE** (Dr. Joseph). Rheinsche Buchkunst im Wandel der zeit.

With 14 full-page reproductions of beautiful bookbindings and quaint bookbinding ornamentations. Also 76 other interesting plates of illuminated miniatures and woodcut reproductions.

4to, buckram. Cologne, 1925. **£1 4s**

1275 **THOINAN** (E.). Les Relieurs Français (1500-1800). Bibliographie Critique et Anecdotique précédée de L'Histoire de la Communauté des Relieurs et Doreurs de Livres de la Ville de Paris et d'une étude sur les styles de reliure.

With 31 plates and folding map.

8vo, original wrappers. Paris, 1893. **£2 10s**

1276 [**TROW PRESS.**] Bibliopegistic, to which is appended a glossary of some terms used in the craft.

With illustrations of bookbindings and patterns of cloths.

4to, wrappers. New York, Trow Press, 19—. **5s**

1277 **UZANNE** (Octave). The French Bookbinders of the Eighteenth Century. Translated by Mabel McIlvaine.

With 20 beautiful plates, some in colour, with description on opposite page, and 6 exquisite head pieces, from wash-drawings by Paul Avril. Also 14 illustrations in the text of binders' labels and toolings.

Large 4to, half buckram. Chicago, The Caxton Club, 1904. **£7 7s**

One of 252 copies on hand-made paper.

1278 **UZANNE** (Octave). L'Art dans la Décoration Extérieure des Livres en France et à l'Etranger.

On "Papier Vélin." With hundreds of illustrations.

Royal 8vo, green morocco, three-line fillet borders on sides, panel back, t. e. g., original wrappers bound in. Paris, 1898. **£7 10s**

1279 **UZANNE** (Octave). La Reliure Moderne artistique et fantaisiste.

With frontispiece engraved by Manesse after Albert Lynch, and 72 beautiful plates.

Royal 8vo, bound in full red morocco, tooled borders on sides, panelled and tooled back, inside dentelles, original wrappers bound in. Paris, 1887. **£10 10s**

1280 **WALLIS** (Alfred). Examples of the Book-Binders' Art of the XVI. and XVII. Centuries. Selected chiefly from the Royal Continental Libraries, with Descriptions and an Introduction.

With 40 plates of rich and exquisite bindings; and descriptions, ornamented with large initial letters on the opposite page.

Folio, half morocco, t. e. g.

London (Privately Printed), 1890. **£5 5s**

1281 **WEBER** (Louis). Elfenbeintafeln Miniaturen, Schriftproben aus dem Drogo-Sakramentar. Sonderabdruck aus Einbanddecken, Elfenbeintafeln, Miniaturen, Schriftproben aus metzer Liturgischen Handschriften.

With 29 plates (one in colours).

Folio, wrappers and plates in portfolio. Strassburg, 1913. **£2 10s**

1282 **WESTENDORP** (K.). Die Kunst der Alten Buchbinder auf der Ausstellung von Bucheinbaenden in Alten Schloss zu Strassburg.

With 132 illustrations of old bindings.

8vo, original wrappers. Halle, 1909. **10s 6d**

§ VII

CALLIGRAPHY AND PALEOGRAPHY

1283 **ANDRADE DE FIGUEIREDO** (Manoel de). Nova Escola para aprender a ler, escrever, e contar. Offerecida A'Augusta Magestade do Senhor Dom Joao V Rey de Portugal. Primeira Parte.

With frontispiece engraving of the Royal Arms of Portugal, and a view of Lisbon, also a beautiful engraved portrait of Manoel de Andrade de Figueiredo at the age of 48 years, both after Picart.

With 45 engraved plates of calligraphy, calligraphical ornaments, and alphabets.

Folio, old calf. Lisbon, Bernardo da Costa de Carvalho, 1722.

(SEE ILLUSTRATION, PLATE No. XII.). **£15 15s**

Barbosa Machado (Bibliotheca Lusitana) mentions Andrade de Figueiredo as a "native of Spireto Santo (America), and son of the Governor of this Capitaincy. He was taught the Art of Calligraphy, and eventually was professor in that art to the first nobility of this Court."

Both Ventura da Silva and Antonio de Araujo praise highly the elegance of his letters, and speak of his "bastard and cursive letters as marvellous." Ventura da Silva mentions his name amongst those responsible for that type of letter, called "Portuguese," which was so much used at the beginning of Don Jose I.'s reign.

ANOTHER ISSUE, LARGE PAPER COPY.

1284 **ANDRADE DE FIGUEIREDO** (Manoel de). Nova Escola para Aprender A ler, escrever et contar. Offerecida A'Augusta Magestade do Senhor Dom Joao V Rey de Portugal. Primeyra parte.

With frontispiece engraving of the Royal Arms of Portugal, and view of Lisbon.

With portait of Andrade and 45 plates of calligraphy, calligraphical ornaments, and alphabets.

Folio, old calf. Lisbon, Bernardo da Costa de Carvalho (1722).

£15 15s

The exact date of this later issue has been much discussed, but most authorities, Ventura da Silva, Innocencio, and Barbosa Machado agree in giving it the same date as the first one. It only differs in the slight change of spelling in the title and vignette; also the portrait in this volume is in the middle instead of being frontispiece.

1285 **(ANTONOZZI.)** De Caratteri di Leopardo Antonozzi. Libro Primo.

With very fine engraved title-page, 26 plates of caratteri cancellereschi, and 10 plates of a highly decorative gothic alphabet.

Oblong 4to, old vellum. Rome, 1638. **£3 18s**

Plate 29 and portrait are missing.

Antonozzi's cancelleresca is fine and regular, and now and again betrays the influence of Cresci of whom he was a great admirer. His Alphabet is not unlike Vespasiano's famous Abecedario, a little more heavy in its construction but more finished in its adornments.

This rare item is not mentioned in Brunet.

1286 **APUNTES PALEOGRAFICOS,** para uso de los alumnos de la escuela especial del Notariado, arreglados por los Profesores de la Academia Paleografica de Barcelona.

With 11 full-page manuscript reproductions.

4to, wrappers. Barcelona, 1880. **10s 6d**

1287 **ARAUJO** (Antonio de). Nova Arte de Escriver, offerecida ao Principe Nosso Senhor.

With beautiful Allegorical engraving by Lucio da Costa after H. Barros, and 24 plates of Calligraphy, calligraphical ornaments and designs of pens, engraved by Lucio da Costa and Manuel da Silva Godinho.

Oblong 4to, full red morocco with the Royal Arms of Portugal on side. Lisbon, Antonio Gomez, 1794.

(SEE ILLUSTRATION, PLATE No. XIII.). **£15 15s**

In speaking of this work, in his Regras Methodicas Ventura da Silva says it was "wrongly called 'Art of English calligraphy,' the type of letter used by Araujo being in no way like the so called English letters, as can easily be seen by comparing them with those in my 'arte' or those to be found in England. This is especially noticeable in the capital letters of plates 10, 12, and 13. From which one can conclude that his letters are not an imitation but an invention. And that one could very well name his book Nova Arte d'Escritura Araujentica, from his name of Araujo." Araujo's calligraphy may not be a good specimen of English calligraphy but his penmanship is none the less excellent. His letters whether Gothic, cursive or Roman, are neat, elegant and regular without being stiff, his ornaments are highly finished.

1287a ——— Another Copy. Oblong folio, wrappers. **£2 2s**

Title-page missing and first leaves of printed matter a little soiled, but calligraphical plates in perfect condition.

1288 **BERNHEIMER** (C.). Paleografia Ebraica.

With 30 plates, some in colours.

Royal 8vo, cloth. Florence, 1924. **£5 5s**

1289 **CAMPOS FERREIRA LIMA** (Henrique de). Subsidios para um dicionario bio-bibliografico dos caligrafos portugueses. With 6 plates attached.

4to, wrappers. Lisbon, 1923. **10s 6d**

One of a limited edition of 200 copies.

1290 **MANUSCRIPT WRITING AND LETTERING.** A handbook for schools and colleges showing the historical development and practical application to modern handwriting of several Manuscript styles derived from Ancient Roman letters. Fully illustrated. By an educational expert.

With 50 interesting plates of initial letters, various handwritings, alphabets, specimens of Roman and italic type, etc., and 8 collotype plates in facsimile.

4to, cloth. London, 1918. **5s**

1291 **OLOD** (Fr Luis). Tratado del origen y arte de escribir bien. ilustrado con veinte y cinco laminas. Obra utilisima para que asi Maestros, como discipulos, y quantos se hallaren estudiosos de escribir bien, puedan con facili dad aprender todas las formas de Letras, que usamos en Espana, asi modernas, como antiguas: Griegas, Hebreas, Syriacas, Caldeas, Samaritanas, Arabes, etc.

With frontispiece engraving of the author, and 20 plates of calligraphy, some with fine ornamentations, and alphabets.

Imperial 8vo, old vellum. Gerona, 1768. **£7 10s**

One of the outstanding Spanish Calligraphists of the 18th Century.

1292 **(PALATINO.)** Libro di M. Giovanbattista Palatino, cittadino Romano, nel qual s'insegna a scrivere ogni sorte lettera, Antica, et Moderna, di qualunque Natione, con le sue regole, et misure, et essempi: et con un breve et util discorso de le cifre; Riveduto et corretto dal propio Autore. Con la giunta di quindici tavole bellissime.

With title-page woodcut portrait of Palatino, 15 plates of alphabets, and a reproduction of Tagliente's famous woodcut, "The Calligrapher's Utensils, Venice, 1524."

Small 4to, half morocco. Rome, Antonio Blado, 1547. **£5 5s**

Especially interesting for the square Cancellereschi letters used.

1293 **PALUZIE Y CANTALOZELLA** (D. Esteban). Paleografia Española. Autographia del autor. Comprende una sucinta historia de la escritura, adornada con los caracteres antiguos y modernos que cada Nacion ha tenido un resumen del Ensayo sobre los alfabetos de las letras descouocidas que se encuentran an las mas antiguas medallas y monumentos de Espana, que publico D. Luis Jose Velazquez un estracto del Alfabeto de la lengua primitiva de Espana de D. Juan Bautista Erro y Azpiroz, un diccionario de las abreviaturas romanas que se hallan en las lapidas varias inscripciones romanas, godas, arabes, hebreas y cristianas: la Biblioteca Universal de D. Cristobal Rodriguez: lo mas selecto de la Paleografia espanola del P. Esteban de Terreros y Pando: lo mas esencial de la Escuela paleografica, o de leer letras antiguas por el P. Andres Merino: y la Palegrafia catalana.

With frontispiece portrait and folding plate reproduction, and numerous reproductions of ancient and modern scripts.

Folio, original cloth. Barcelona, 1846. **£7 10s**

Brunet, Vol. 4, p. 337.

A most useful guide to the student of paleography.

1294 **SUNYOL** (G.). Introduccio a la Paleografia Musical Gregoriana.

With frontispiece, over 110 interesting reproductions from manuscripts, antiphonal books; and numerous illustrations in the text showing the different signs and contractions used in various parts of Europe. Also 4 folding plates at the end and a most interesting map indicating the place of origin of certain types of script and the places who adopted the same.

Royal 8vo, cloth. Monserrat, 1925. **£1 5s**

1295 **TAGLIENTE** (Giov.-Anton.). Lo Presente Libro Insegna la Vera Arte de lo Excellente Scrivere de Diverse Varie de Litere, Opera del Tagliente.

Title in ornamental letters, and 42 pages containing a series of ornamental Alphabets, some being on black grounds; besides wood vignettes for Colophons, etc.

Small 4to, vellum. Venice, 1551.

(SEE ILLUSTRATION, PLATE No. XIV.). **£10 10s**

1296 **TOS** (J.). Paleografia que para inteligencia de los manuscritos antiguos de este Principado.

With 22 folding plates of Scripts.

Small 4to, vellum. Barcelona (c. 1750). **£3 10s**

1297 **VENTURA DA SILVA** (Joaquim). Regras Methodicas para le aprendera escrever o Caracter da Letra Ingleza, offerecidas ao Augustissimo Senhor Dom Pedro, Principe da Beira.

With beautiful decorated title-page, 31 plates of fine gothic, hebraic and cursive calligraphy, and some specimens of Arabian figures, engraved by Lucio da Costa and de Freitas.

Oblong folio, old red morocco, with Royal Arms of Portugal on sides. Lisbon, 1803.

£10 10s

Ventura da Silva is justly called by Innocencio (Diccionario Bibliographico) " one of the best Portuguese Calligraphers "; his regular, elegant and nicely rounded cursive letters are most pleasant to look at, and his gothic alphabet particularly neat and graceful.

1298 **VENTURA DA SILVA** (J. Jose). Regras Methodicas para se aprender a escrever os caracteres das letras ingleza, Portugueza, Aldina, Romana, Gotica-Italica, accompanhadas de hum tratado completo de Arithmetica.

4to, original wrappers. Lisbon, 1841. **6s**

1299 [**VICENTINO.**] **MORISON** (Stanley). The Caligraphic Models of Ludovico degli Arrighi, surnamed Vicentino. A complete facsimile and introduction by Stanley Morison.

8vo, half vellum. Paris (Privately Printed), 1926. **£2 5s**

One of 300 copies only, on specially watermarked paper.

The volume embraces the complete series of calligraphic models made and published by Ludovico degli Arrihi. The facsimiles have been taken from the first edition of his two works and are in the size of the originals. Considerable care has been taken with the reproduction to preserve, as far as possible, the splendour of the original plates. It is hoped that they may be of some service to students of typography and calligraphy; it may be, too, that artists and designers will find in the same models an inspiration towards beautiful writing and lettering.

The type used in this volume is based upon the cursive designed by Arrighi and first used in his " Coryciana," Rome mdxxiv. The punches for the type have been cut by hand.

§ VIII

REPRODUCTIONS OF ILLUMINATED MANUSCRIPTS, AND BOOKS ABOUT MANUSCRIPTS

1300 **ADLER** (Elkan Nathan). Catalogue of Hebrew Manuscripts in the Collection of E. N. Alder. With facsimiles, included in 105 illustrations. Imperial 8vo. Cambridge, 1921. **£3 3s**

This remarkable collection contains over 4,200 Hebrew MSS., the earliest of which are dated 640 and 832; there are volumes of dated fragments for every century thereafter, the eleventh and twelfth being the most bulky. There is an autograph Response of Maimonides, some chapters of the Hebrew Ecclesiasticus, Gaonica, Saadyana, and historical matter of the first importance.

Most of the items were collected in the course of travels in Egypt, Palestine (including Jerusalem and Damascus), Corfu, Morocco, Algeria, Persia, Central Asia, Turkey, the Balkans, Spain, Portugal, Russia, and North and South America, from the year 1888; whilst some of the manuscripts were inherited from the collector's father and brother, two of Britain's Chief Rabbis.

Among the literary curiosities, connected with Anglo-Jewish history, are a document between Richemus de Gobert and John de Aldefelde (Oldfield) about the Monastery of St. Mary and the Holy Angels—which was unearthed along with numerous other fragments, in the Geniza, " that famous lumber-room of the ancient Synagogue of Old Cairo "; Manuscripts written by the Da Costa Athias, who founded the Hebrew Collection at the British Museum; Hebrew Odes and Elegies for English Monarchs and Princes, etc.

The facsimiles given in the Catalogue will be of use to other collectors and students, fragments of important lost works, such as the Saadya, being given in order to assist others in their identification, as the treasures of the Geniza are scattered among many great libraries, especially in Cambridge, Oxford, and the British Museum. It should be mentioned that some of the MSS., although written in Hebrew characters, are not in the Hebrew language, but in Greek, Persian, German, etc. There are three indices: Subjects, Names, and a Geographical Index.

1301 **ALBA** (Duke of). Catalogue of the Portrait Miniatures Belonging to The Duke of Berwick and Alba, by Don Joaquin Ezquerra del Bayo (in Spanish).

With 33 plates (13 in colour) of the most important miniatures. Small folio, bound in leather gilt. Madrid, 1924. **£3 3s**

This catalogue of 180 pages has been privately printed for the Duke of Berwick and Alba and richly illustrated, to make his collection of portrait miniatures known to the general public. The collection is naturally especially rich in portraits of the Stuart family, and comprises among the artists the following names: Bell, Bourton, Bozzolini, Comte, Corbet, Carro, Fontenay, De Craene, Doubois, Engleheart, Garneray, Isabey, Lens, Marras, Pommayrac, Rivero, Singry, Thomson, Valentino, West.

We are the sole agents for the sale of the Duke of Alba's Catalogue of Portrait Miniatures (outside Spain).

1302 **AMIRA** (Karl von). Die Bruchstücke der grossen Bilderhandschrift von Wolframs Willehalm. With 20 reproductions in colours.

Folio, original half vellum. Munich, 1921. **£1 10s**

1303 **ANCONA** (Paolo D'). La Miniature Italienne du Xe au XVIe Siècle. Traduction de P. Poirier.

With coloured plates, and 126 reproductions of miniatures.

Folio, original wrappers. Paris et Bruxelles, 1925. **£3 10s**

1304 **ANTIQUITES** et Guerre des Juifs de Josèphe. Reproduction des 25 miniatures des manuscrits Français 247 et nouv. acq. 21013 de la Bibliothèque Nationale.

8vo, in portfolio. Paris, N.D. (about 1910). **14s**

1305 **ARNOLD** (Sir Thomas W.). Survivals of Sasanian & Manichaean Art in Persian Painting.

With coloured frontispiece and 17 illustrations (one coloured).

4to, original half cloth. Oxford, 1924. **10s 6d**

1306 **AUTOGRAPHS.** The Autographic Mirror.

Illustrated with numerous lithographic plates of examples of the autographs of illustrious and distinguished people of past and present times, including sovereigns, statesmen, warriors, divines, historians, lawyers, literary, scientific, artistic and theatrical celebrities. The text in English and French.

Vols. 2 and 4, folio and 4to, half morocco.

London, 1864, 1865 and 1866. **£1 1s**

A most interesting book, and a useful guide to the autograph collector.

1307 **BACHELIN** (A.). Description du Livre d'Heures du Prieuré de Saint-Lo (de Rouen). With two fine reproductions of miniatures.

Small folio, wrappers, uncut. Paris, 1869. **10s 6d**

The two miniatures which are reproduced represent "An Angel presenting a shield to St. Joan of Arc (?)" and "The Burial of an Abbot."

1308 **BAYART** (Abbe Paul). Les Offices de Saint Winnoc et de Saint Oswald d'apres le Manuscrit 14 de la Bibliotheque de Bergues.

With 36 beautiful reproductions of illuminated miniatures, and music pages with initial letters (in portfolio).

2 vols., 8vo, wrappers. Lille, 1926. **10s**

1309 **BANGE** (E. F.). Eine Bayerische Malerschule des XI. und XII. Jahrhunderts. With 186 illustrations on 67 plates.

Royal 8vo, half cloth. Munich, 1923. **£1 5s**

1310 **BEISSEL** (St.). Die Bilder der Handschrift des Kaisers Otto im Münster zu Aachen. With 33 plates of the miniatures.

Folio, original cloth. Aachen, 1886. **£1 10s**

1311 **BENZIGER** (Dr. C.). Eine Illustrierte Marienlegende aus dem XV. Jahrhundert (Kodex MSS. Hist. Helv. X. 50, Stadtbibliothek Bern).

With 25 illustrations at end.

Folio, original wrappers. Strassburg, 1913. **£2 2s**

THE FAMOUS ILLUMINATED BIBLE OF THE HOUSE OF ALBA.

1312 **BIBLIA** (antiguo Testamento) traducida del Hebreo al Castellano por Rabi Mose Arragel de Guadalfajara (1422-1433?) y publicada por el Duque de Berwick y Alba.

With 290 coloured illustrations, 29 initial letters of the Books, with borders, and five full-page illustrations, all reproduced in gold and colours.

2 vols., folio, leather, bound in the Hispano-Moresque style, being a faithful reproduction of the binding of the Toledan Missal shown in the Biblioteca Nacional. Madrid, Privately Printed, 1920. **£34**

This Bible, consisting of the Old Testament translated from the Hebrew into Spanish, and known as the Bible of the House of Alba, is now published for the first time. The work of translation was undertaken in 1422 at the request of Don Luis Guzman, Lord of Algaba and Grand Master of the Military Order of Calatrava, by the learned Rabbi Roses Arragel of Guadalfajara. For many years the Manuscript was in the keeping of the Inquisition, who in 1620 presented it to that powerful Minister of Philip IV., the Conde Duque be Olivares, as a token of gratitude for the favours they had received from his father, the Spanish Ambassador in Rome. Finally, it came into the possession of the Family of Alba in 1688.

We are the sole agents for the sale of the Duke of Alba's Bible (outside Spain).

1313 **(BIBLIOTHEQUE NATIONALE.) MOREL-FATIO** (M. Alfred). Catalogue des Manuscrits Espagnols et Des Manuscrits Portugais.

8vo, half morocco. Paris, 1892. **£1 18s**

1314 **BINYON** (L.). The Court Painters of the Grand Moguls. With historical introduction and notes by T. W. Arnold.

With 40 plates of reproductions of miniatures, several in colours.

8vo, cloth. Oxford, 1921. **£4 4s**

1315 **BLOCHET** (M. E.). Les Peintures des Manuscrits Orientaux de la Bibliothèque Nationale.

4to, half morocco, t. e. g.

Paris, Privately Printed, 1914-20. **£10 10s**

1316 **BLOCHET** (Edgar). Les Enluminures des Manuscrits Orientaux-turcs, arabes, persans, de la Bibliothèque Nationale.

Title printed in black and blue.

With over 120 plates, of very rich and beautiful illuminated miniatures from rare and precious Oriental manuscripts.

Large 4to, original wrappers. Paris, 1926. **£4 4s**

One of 500 copies on vellum paper.

1317 [**BOOK OF KELLS.**] Celtic Ornaments, from the Book of Kells.

With 50 beautiful plates.

Folio, cloth, t. e. g. Dublin, 1895. **£2 10s**

1318 **BOSANQUET** (Eustace F.). The Lavington Manual (Manuale ad Usum Sarum) MS. XIII., XIV., XV. Centuries.

6 pp., 8vo, original wrappers. (Devizes), Circa 1918. **5s**

1319 **BOUISSOUNOUSE** (J.). Jeux et Travaux, d'après un livre h'Heures du XVe siècle.

With title and half title. Title in red and black with vignette.

With 38 plates of beautiful reproductions at the end.

Large 4to, original wrappers. Paris, 1925. **£2 10s**

One of a limited edition, a beautiful and interesting book on special paper.

1320 **BRADLEY** (John W.). A Dictionary of Miniaturists, Illuminators, Calligraphers, and Copyists, with reference to their works, and notices of their patrons, from the Establishments of Christianity to the eighteenth Century. Compiled from various sources, many hitherto inedited.

3 vols., original cloth, t. e. g. London, 1887. **£8 8s**

1320a ——— Another Copy. Half morocco. **£8 8s**

1321 **BRADLEY** (J. W.). Illuminated Manuscripts.

With 21 illustrations, being reproductions of miniatures and MSS.

Small 8vo, cloth. London, 1920. **5s**

1322 [**BRITISH MUSEUM.**] Catalogue of the Arundel MSS.
With coloured plates.
Folio. London, 1834. **£4 15s**

1323 [**BRITISH MUSEUM.**] Catalogue of the Burney MSS.
With coloured plates.
Folio. London, 1840. **£3 3s**

1324 [**BRITISH MUSEUM.**] Catalogue of Manuscript Music.
3 vols., 8vo, cloth. London, 1906-1909. **£3 13s 6d**

1325 [**BRITISH MUSEUM.**] Catalogue of Western Manuscripts in the old Royal and Kings' Collections.
4 vols., 4to, half morocco. London, 1921. **£13 13s**

1326 [**BRITISH MUSEUM.**] Codex Alexandrinus. The Old Testament printed in facsimile type.
3 vols., folio. London, 1816-1821. **£18**

1327 [**BRITISH MUSEUM.**] Facsimiles of Biblical Manuscripts in the British Museum, with descriptive text, by F. G. Kenyon.
4to, half bound. London, 1900. **15s**

1328 [**BRITISH MUSEUM.** Greek papyri. Autotype facsimiles.
3 vols., folio, in portfolios. London, 1893-1907. **£15 8s**

1329 [**BRITISH MUSEUM.**] Schools of illumination. Reproductions from manuscripts.
Part I. Hiberno-Saxon and early English Schools. A.D. 700-1100. With 2 coloured and 14 plain plates.
London, 1914. **17s 6d**

Part II. English School 12th and 13th centuries. With two coloured and 13 plain plates.
London, 1917. **17s 6d**

Part III. English School. A.D. 1300-1350. With 2 coloured and 13 plain plates.
London, 1921. **£1 10s**

Part IV. English School. A.D. 1350-1500. With 2 coloured and 13 plain plates.
London, 1922. **£1 10s**

1330 **BROWN** (Percy). Indian Painting under the Mughals, A.D. 1550-1750. With 73 full-page plates (3 being in colours).
4to, cloth. Oxford University Press, 1924. **£5 5s**

1331 **BRUCK** (Dr. R.). Die Malereien in den Handschriften des Königreichs Sachsen. With coloured frontispiece and numerous illustrations in the text.
Royal 8vo, original half cloth. Dresden, 1906. **£2 2s**

1332 **BUBERL** (Paul). Die Miniaturenhandschriften der National bibliothek in Athen. With 32 plates of reproductions, mostly of Byzantine miniatures.
Royal 4to boards. Wien, 1917. **£1 5s**

1333 **BULLETIN** de la Société Française de Reproductions de Manuscrits à Peintures. With numerous fine reproductions.
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